

THE LANCET

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2722.

SATURDAY, DECEMBER 27, 1879.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

CHRISTMAS LECTURES.

ROYAL INSTITUTION OF GREAT BRITAIN,
Albion-street, Piccadilly, W.
Professor TYNDALL, D.C.L. F.R.S. will deliver a Course of Six Lectures (adapted to a Juvenile Audience) on Water and Air, commencing THIS DAY (SATURDAY, Dec. 27), at 3 o'clock; to be continued on Dec. 30, 1879, and Jan. 1, 3, 6, 8, 1880. Subscription (for non-members) to this Course, One Guinea (Children under sixteen, half a Guinea); to all the Courses in the Season, Two Guineas.—Tickets may now be obtained at the Institution.

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INSTITUTE OF CHEMISTRY.—An EXAMINATION IN PRACTICAL CHEMISTRY, in connexion with the Institute, will be held on MONDAY, February 23rd, and four following days. Examiner—Dr. W. H. BOIGKINSON.—Candidates are requested to communicate with the Secretary, Mr. CHARLES E. GROVER, Somerset House-terrace, London, W.C.

SOCIETY OF LADY ARTISTS.—WORKS for the 1880 EXHIBITION will be RECEIVED on the 9th and 10th of FEBRUARY.—Prospectus, Forms, &c., at the Agents, Messrs. JESSOP, 16, Duke-street, Manchester-square.

SOUTHPORT CORPORATION SPRING EXHIBITION OF OIL PAINTINGS AND WATER-COLOUR DRAWINGS will be OPENED March 2nd, 1880, and CLOSE May 29th. Mr. W. A. 20, Mortimer-street, Regent-street, the London Agent, will receive Pictures from the 2nd to the 7th of February.—Councillor CHARLES H. BROWN, Southport, Hon. Sec.; Mr. THOMAS S. BREEZE, Allison Art Gallery, Southport, Curator.

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THE BELLMAN. By Samuel Palmer.
PORTRAIT of Mr. KUSKIN, by H. Herkomer, A.R.A. THE WATER-COLOUR DRAWING now on VIEW. Subscriptions received for Mr. KUSKIN's Etching of the same.—THE FINE-ART SOCIETY, 145, New Bond-street.

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KING'S COLLEGE, LONDON.—METALLURGY, by Professor HUNTINGTON. NEW CLASSES in this Subject (established by help of the City Guilds) will BEGIN on THURSDAY, January 15.—For particulars apply to J. W. CUNNINGHAM.

UNIVERSITY COLLEGE, LONDON.—The PROFESSORSHIP OF LATIN will become VACANT at the end of the Current Session.
Until the Council shall otherwise direct, 100l. a year will be allotted to the Professorship of Latin, in addition to the Professor's share of Fees. Applications for the appointment will be received not later than MARCH 1st, 1880.
TALFOURD ELY, M.A., Secretary.

PRELIMINARY SCIENTIFIC EXAMINATION.—UNIVERSITY OF LONDON.—A Class in all the Subjects (including practical work) for this Examination will begin on JANUARY 12th, 1880, at St. Bartholomew's Hospital and College, and will be continued until the Examination in April. The Class is open to Candidates who are not Students of the Hospital as well as to Students.
Botany—Rev. G. Henslow, M.A., Christ's Coll., Camb., Lecturer on Botany to the Hospital.
Zoology—Norman Moore, M.D., St. Cath. Coll., Camb., Lecturer on Comparative Anatomy to the Hospital.
Chemistry—H. E. Armstrong, Ph.D. F.R.S., Demonstrator of Chemistry, Physics—Donald McAlister, B.A., Fellow of St. John's Coll., Camb., Demonstrator of Physics.
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The COLLEGE will be CLOSED for the first three Weeks of the vacation. All inquiries should be made by letter to Miss GROKE until Monday, 12th January, 1880, after which the College Office will be open every day between 11 and 2.
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BELGIUM.

THE most important book of the year 1879 is 'Le Siècle des Artevelde,' by M. Léon Vanderkindere, professor at the University of Brussels. This study of the moral and political civilization of Flanders and Brabant during the fourteenth century treats of the foreign politics, the aristocracy, the democratic revolution, the economical movement, political centralization, the artisans, agricultural labourers, religion, clergy, thoughts, ideas, and morals of the period. It is certainly the most able work which has appeared in Belgium for many years.

'L'Histoire Politique Interne de la Belgique,' by M. Edm. Poulet, professor at the University of Louvain, is a sketch well and powerfully drawn. The historical essay on the propaganda carried on by the French Encyclopedists in Belgium during the eighteenth century, by M. J. Künzinger, has been justly crowned by our Royal Academy. The author has industriously searched the records, and has well grasped the spirit, of his subject. That indefatigable historian M. Théodore Juste has written a book re-establishing the reputation of the Emperor Joseph II., and another one in which he shows in what way Napoleon III. came to the throne of France. J. Künzinger has also published a short but most interesting history of the Netherlands in the sixteenth century, under the title of 'Nos Luittes contre l'Intolérance et le Despotisme.' M. Alphonse Vandenpeereboom, Minister of State, has devoted his leisure time to the history of Ypres, his native town. The second volume of his 'Ypriana' relates the history of the aldermen and sheriffs, which the author has accompanied with inquiries into the earliest communal institutions of Flanders. The value of this work is augmented by a series of fine engravings. In his 'Dissertation sur la Participation des Troupes des Pays-Bas à la Campagne de 1815 en Belgique,' General Eenens sets himself to clear the Belgians and Dutch from the reproaches levelled at their conduct in the Waterloo campaign by certain military writers. M. Renier Malherbe in his 'Liber Memorialis' relates the history of the Société Libre d'Émulation, which was founded at Liège in 1779, under the influence of the French Encyclopedists, by the Prince Bishop Velbruck, who was, it appears, a Freemason. Under the name of the late M. Minard Van Hooebeke, whose rich

museum of antiquities at Ghent is well known to English amateurs, his widow has just published a 'Description de Méreaux et de Jetons de Présence, &c., des Gildes et Corps de Métiers des Pays-Bas.' The two large volumes of this work, which is full of engravings on wood, give an account of the societies of artisans of Ghent, Flanders, Brabant, and other places forming part of the ancient Netherlands. The work is in French and Dutch, and is a publication which will certainly be much spoken of.

Besides several curious monographs of MM. Alph. Wauters, Ch. Piot, Diegerick, Devillers, Ph. de Bruyne, and others, we have to notice the principal books on national history which have appeared during the year 1879. We may mention first of all the fifth volume of the 'Correspondance de Philippe II.' on the affairs of the Netherlands, published from the originals, which are preserved among the records at Simancas, in Spain, by M. Gachard, who by his many writings has made for himself a European reputation. Other important publications have appeared under the direction of MM. Kervyn de Lettenhove, Comte Thierry de Limburg-Stirum, P. Genard, &c. M. Louis Hymans continues his 'Histoire Parlementaire de la Belgique de 1831 à 1880.' It is a faithful summary, clear and exceedingly concise, of the debates of our two legislative chambers. This work will be of great service to future historians of contemporary Belgium. M. Eug. Van Bommel, professor at the University of Brussels, has undertaken another most remarkable national publication. With the co-operation of the best Belgian writers he edits 'La Belgique Illustrée,' which supplies a pictorial and historical description of the principal towns and districts; large engravings on wood add to the value of this book, which does honour to the publishers, Bruylant-Christophe et C^o, of Brussels. At present the province of Antwerp and the two Flanders have appeared, *i.e.*, Brussels, Louvain, Malines, Antwerp, Bruges, Ypres, Courtrai, Ghent, &c., have been described and illustrated. Abroad, as in Belgium, this publication will be duly appreciated, appearing as it does so exactly at the right moment, on the occasion of the fiftieth anniversary of the foundation of the kingdom of Belgium, which will be celebrated in 1880. Lastly, M. Ferdinand Vanderhaeghen, the learned librarian of the University of Ghent, has commenced, under the title of 'Bibliotheca Belgica,' a general bibliography of the Netherlands, in which he proposes carefully to describe all the books printed in the Low Countries during the fifteenth and sixteenth centuries and also the principal works published since. The first numbers which have appeared are full of historical and other notes, and are enriched by fac-similes of typographic marks of our ancient Flemish and Dutch printers. Further, the author mentions the library in which each rare work is to be found. The specialists of Belgium, Holland, and, indeed, of all countries, will receive this admirable publication with most sincere gratitude.

In the domain of general history there are far fewer works to notice. Belgian historians confine themselves almost exclusively to the history of their own country. M. Philippson, professor at the University of

Brussels, has written an essay on the 'Importance Historique du Moyen Age.' His colleague, M. Alph. Rivier, has retraced the life and works of Claude Chansonnette, lawyer of Metz in the sixteenth century; the substance of the book is collected from unpublished correspondence. M. Ch. A. Beving has studied the history of 'La Principauté d'Achaïe et de Morée (1204-1430),' which was founded after the fourth crusade, in which the Flemish, with their count Baldwin IX. of Constantinople, played so grand a part. M. Albin Body, in his monograph on 'Gustave III. aux Eaux de Spa,' has given new and singular information on a part of the life of this extraordinary King of Sweden. M. Thonissen, professor at the Catholic University of Louvain, has devoted a remarkable monograph to the 'Droit de Vengeance dans la Société Mérovingienne.' His colleague, M. E. Reusens, has published the last part of the second volume of his 'Éléments d'Archéologie Chrétienne.' Lastly, M. Godefroid Kurth, professor at the University of Liège, in his voluminous work entitled 'Sitting Bull,' examines the question of the Redskins of the United States from a point of view strictly Catholic. As books on travels we remark the following: 'Niger et Bénoué,' by Adolphe Burdo; 'Sud-Amérique,' narratives of travels in Brazil and La Plata, in Chili, Bolivia, and Peru, by Count Charles d'Ursel; 'Le Zambèze,' its course, basin, products, and future, by M. A. J. Wauters; and the 'Rapport sur les États-Unis Mexicains,' by M. Ernest Van Bruyssel, Consul-General of Belgium at New Orleans.

M. Ad. Prins, under the form of a report presented to the Minister of Justice, has written an 'Étude Comparative sur la Procédure Pénale à Londres et en Belgique,' which will be read with curiosity in England. M. J. Dauby has devoted an interesting book to the question of 'Grèves Ouvrières,' and M. J. Stevens one to that of 'Prisons Cellulaires en Belgique.' M. Georges de Laveleye has treated a subject which is the question of the day here since our last great financial disasters, 'Les Bilans et les Inventaires.'

We have to remark several books on philosophy. M. Paul Voituren, in his work on 'Le Libéralisme et les Idées Religieuses,' examines the doctrines of Catholicism, Protestantism, and Positivism; he rejects all three, even Liberal Protestantism, and extols a new religion, which, however, he does not define with sufficient precision. 'La Science de l'Âme dans les Limites de l'Observation,' by M. G. Tiberghien, professor at the University of Brussels, has reached its third edition. M. Aristide Astruc, chief Rabbi of Belgium, has published a broad and original study entitled 'Entretiens sur le Judaïsme, son Dogme et sa Morale.' M. Loomans, professor at the University of Liège, has published the fourth part of his 'Essais de Psychologie d'après la Méthode Analytique,' and his colleague, M. Delbœuf, a study on 'Le Sommeil et les Rêves.' We must notice also 'La Philosophie Scientifique,' by Capt. H. Girard. It is a bold attempt to prescribe a general method for all sciences; but is not such an endeavour premature in our day?

The history of the fine arts has been cultivated with success this year. M. Henry

Hymans has published an excellent 'Histoire de la Gravure dans l'École de Rubens.' All those who are interested in the great Antwerp master and in his works will find here important discoveries. The same author in his 'Notes sur un Voyage en Italie' contests the authenticity of several famous pictures in the Italian galleries. Thus he declares the great painting at Florence of Philip IV. on horseback to be by Gaspar de Crayer, a Flemish painter, and not, as is usually supposed, by Velasquez. M. Ed. Maréchal has published a 'Histoire de la Sculpture aux Pays-Bas pendant le XVII^e et le XVIII^e Siècle.' M. Aug. Schoy gives us a 'Histoire de l'Influence Italienne sur l'Architecture dans les Pays-Bas.' All these books have been crowned by the Royal Academy of Belgium. M. Félix Stappaerts has devoted an excellent 'Notice Biographique' to the inimitable painter J. B. Madou, whom Belgium has just lost. M. Ed. Gregoir publishes the biography of a Belgian composer of the last century, Gossec. He was the son of a Hainault peasant, invented the symphony at the same time as Haydn, and founded in Paris the school of music which afterwards became the celebrated Conservatoire. M. Ed. Mailly has devoted an interesting study to the 'Origines du Conservatoire Royal de Musique de Bruxelles (de 1813 à 1832).'

M. Aug. Scheler, the king's librarian, has published under the title of 'Olla Patella' an important Latin vocabulary versified, with old French gloss, from a manuscript at Lille. The same learned writer on Roman literature has published and annotated a third series of 'Les Trouvères Belges.' M. Alphonse Willems has made a curious discovery, which he exposes in his little work entitled 'La Première Édition des Mémoires de La Rochefoucauld.' This first edition appeared, without the author's name, at the Hague in 1664, one year earlier than the edition which La Rochefoucauld himself published. In his preface he vaguely alludes to this fact. Up to the present time the book had not been found. It contains several passages which are missing in the edition of 1665. M. Frédéric Faber has published the second volume of his curious 'Histoire du Théâtre Français en Belgique,' full of new and instructive discoveries.

Literature proper has sustained this year a great loss in the person of Charles de Coster, whose 'Légendes Flamandes' (1857), 'Contes Brabançons' (1861), and more especially his 'Légende d'Ulenspiegel' (1868), were reckoned among the most celebrated of our national productions since 1830. Ch. Potvin has devoted to him a touching biography. Amongst the novels we have to notice 'La Marraïne,' by M. Georges Vautier; the 'Contes Populaires' and 'A Quelque Chose Malheur est Bon,' by M. Émile Leclercq; and 'Un Coin de Village,' by M. Camille Lemonnier. Under the title of 'Paradoxe sur l'Avocat,' M. Edmond Picard has published some reflections on the legal profession; the book shows great thoughtfulness and is very well written. In poetry we remark 'Les Pittoresques,' by M. Georges Eckhoud; the 'Poésies,' by M. Ad. le Ray; 'Les Tristesses,' by M. Georges Rodenbach; the 'Réveries d'un Stagiaire,' by M. Antonin Claude; and a collection of twenty-five

sonnets, entitled 'Belgique, 1880,' by M. François Nizet.

Flemish literature has also been by no means sterile. Several volumes of poetry have been published: 'Vooruitgang' ('Progress'), by M. Karel Bogaerd; 'Gedichten en Gezangen' ('Poetry and Songs'), by M. Theofiel Coopman; 'Gedichten en Novellen' ('Poetry and Novels'), by M. M. Teirlinck-Styns; 'Schetsen en Beelden' ('Sketches and Portraits'), by M. A. Beirnaert; and an original collection by a beginner, M. Pol. de Mont. M. L. de Coninck has published a third edition, considerably enlarged, of his great epic poem 'Het Menschdom Verlost' ('Mankind Delivered'), overflowing with imagination and poetical bombast. The *Studenten Almanak*, the almanac of the Flemish students at Ghent, is remarkable, as usual, for its youthful and liberal spirit.

Among the prose writers the illustrious Hendrik Conscience continues his artless and simple narratives of Flemish habits and customs, which are at once translated into every European language, and are chiefly appreciated by popular readers. MM. Sleenckx and Ecevisse continue to publish their 'Volledige Werken' ('Complete Works'), which contain some very successful novels. A cheap edition has appeared this year of Tony's admirable book (the late Anton Bergmann), 'Ernest Staas.' By far the most remarkable production of Flemish literature in 1879 is a work entitled 'Drie Novellen' ('Three Novels'), by Miss Virginie Loveling. The author, who enjoys a great reputation in Holland and Belgium as a poetess, is also the best living Flemish prose writer. MM. Ad. Lootens and Feys have published, under the French title of 'Chants Populaires Flamands avec les Airs Notés,' a series of 161 popular Flemish songs collected at Bruges, most of them taken from the lips of an old lady inhabitant of that town. They may with advantage be compared with similar songs edited formerly by Hoffmann von Fallersleben, J. F. Willems, Dr. Snellaert, and De Coussemaker. MM. Lootens and Feys have also in their time published an equally curious collection of Bruges popular tales. M. Hansen has devoted a dissertation and a poem entitled 'Vondel' to the two hundredth anniversary of the death of the great Dutch poet, which was celebrated at Amsterdam February 5th, 1879, and which gave rise to a great many publications. M. Ruelens has edited, under the title of 'Refereinen en Andere Gedichten der XVI^e Eeuw,' a remarkable collection of Flemish poems of the sixteenth century. The Willems-Fonds, the powerful 'Ghentish' association, has published according to custom a series of popular works. The *Jaarboek voor 1879* (*Annual for 1879*) contains several interesting monographs. 'Benjamin Franklin,' by Prof. J. Micheels, is an excellent biography to put into the hands of the Flemish workman. Lastly, M. Julius Vuylsteke, the indefatigable General Secretary of the Willems-Fonds, has published the new edition of his 'Overzicht der Algemeene Kunstgeschiedenis' ('Sketch of the General History of the Fine Arts'), imitated from Lübke's well-known German manual. Flemish dramatic literature produces each year a great many pieces more or less remarkable. This year

the most noteworthy is from the 'fruitful pen of M. Emiel Van Goethem; it is a little play with two characters, entitled 'Tony en Belleken.' M. J. Vanden Brande, Keeper of the Records at Antwerp, continues the publication of his 'Geschiedenis der Antwerpsche Schilderschool.' It is chiefly remarkable for the many details it gives of the lives, habits, and customs of the great Flemish masters, which have been collected from unpublished records at Antwerp. Under the same title M. Max Rooses, Keeper of the famous Museum Plantin-Moretus, has this year finished his magnificent work, in which he specially considers the Antwerp school in its works, which he has studied *de visu*, not only in the galleries and museums of Belgium and Holland, but also in the principal collections of France, England, Germany, and Spain. A German translation is in preparation; let us hope that an English may soon follow. The English admirers of Rubens and his school would find there entirely new appreciations which could not fail to attract remark. The work is accompanied by ten fine engravings from the Antwerp engraver J. B. Michiels, and by forty engravings on wood. Since 1830 no book of such value has appeared in Flemish. The style is excellent, M. Max Rooses being one of our most brilliant and elegant prose writers.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

BOHEMIA.

THE literary activity of Bohemia has been greater this year than last, and among the people there is a steady growth of interest in literature, as among other signs the numerous societies founded in the past two years for buying and circulating books testify. The publishers also show more enterprise, and works come out now which formerly no bookseller would have dared to risk. To turn to poetry, one of the most interesting events of the year is the appearance of a translation of the *Divina Commedia* by that fertile writer J. Verhelický, in which the metre of the original is strictly preserved, and the translation is most faithful. All that is yet issued is the *Inferno*. An original work of the translator is his 'Myths,' a volume that shows his talent as a versifier and his wonted luxuriance of imagery; but it is not to be denied that in the materials he has chosen, such as the famous 'Maiden War,' the popular fancy has imparted a deeper and purer meaning than he, and that he would have done well to have gained by historical studies closer acquaintance with the country and people. A subjective tone characterizes the same writer's 'Eclogues and Songs,' which clearly prove that reflections couched in pompous language suit him better than a simple lyric. A. Heyduk's book, 'Grandfather's Bequest,' is a charming tale of love that may be also taken as an allegory—the poet's love of popular song is the love typified—written in light, ringing dactylotrochaics. R. Pokorný contributes two publications, 'Under the Bohemian Sky' and 'Unerotic Songs,' which are especially remarkable for successful humour and the happy satire on many prevalent literary mannerisms and eccentricities of style. Of the abundant activity in this department

the publication of the following is a proof: J. J. Kolár's 'Poems,' J. Sládek's 'Sparks on the Sea,' Stastný's 'A Bouquet from Moravia,' Vrána's 'From the Spring of Life,' Jezek's 'In the Twilight,' and other similar titles, not to speak of the literary journals, miscellanies, and albums in which many promising writers have this year made their *début*.

In drama, besides minor works, farces, &c., such as 'The Cousins,' by O. Pinkas, I may mention Vesely's successful comedy, 'The Literary Tiltyard,' and the historical tragedy by J. Fric, 'Svatopluk and Rostislav,' the author of which has brought out his collected poetical works.

The increased activity among novel writers is a natural consequence of an increased appetite for reading. Here we meet names already familiar—Stankovský, Jirásek, Miss Berta Mühlstein, the two Benes, Schubert, R. Pokorný, and others, who also fill the newspapers with valuable contributions. In general terms too must I speak of the activity in science. A band of able independent inquirers are actively prosecuting their studies in mathematics, natural science, and jurisprudence, and they are gradually attracting more and more of the attention of the country. It is in these matters that the improvement in our literature is most noticeable, and keeps step with the prosperity of our seats of learning. Such publications as our *Mathematical Journal* and Krejci's 'Geology,' distinguished by learning and thoroughness, I mention only as the chief specimens of our activity in scientific matters. Special reports on our increasing scientific literature belong to technical journals, and I shall therefore content myself with touching only on those subjects which are closely allied to our national literature and are of general interest. Pedagogic literature keeps pace with the perfecting of our school system; a new periodical of higher tendency, the *Paedagogium*, has been added this year to the existing educational journals. Among contributions to æsthetics and mythology must be mentioned P. Sobotka's work, 'Plants and their Significance in the Songs, Stories, Myths, &c., of the Slavonian Race'; it is the result of years of loving labour, illustrating the culture and poetry of the inhabitants of the wide lands between the Bohemian Forest, the Ural, and the Ægean Sea. Of J. Durdík's 'Poetika' the second volume has appeared, and discusses the metres of the Bohemian language on the basis of quantitative prosody more exhaustively than has yet been done.

A peculiarity of Bohemian literature at the present day is the number of books and treatises on purity and correctness of speech. I need not name earlier productions, but I shall content myself with mentioning the 'Hovory Olypské' of J. Kosina, studies on rights and duties in relation to the mother tongue, in which there is much said that is true, and abundance of zeal is shown; unluckily many serious errors that modern philology has dissipated are reproduced.

The literary battles about the genuineness of 'Libusa's Judgment' and the Kralodvorsky manuscript continue. V. Sembera, Brandl, Vasek, and J. Jirecek have taken most part in the fight, and the friends of these monuments are still listening for the

voice of their most weighty champion. The great Russian work of Pypin and Spasovic, 'History of Slavonian Literatures,' has appeared in a Bohemian dress. Further has been issued the first volume of Petru's 'Illustrated History of Universal Literature,' which promises more than it performs. The same must be said of Cimrhanzl's handsome volume 'Mythology.' Much more valuable are the historical works of F. Sembera; he has now brought out 'The Middle Ages' with especial reference to the Slavs of that time. In Bohemian history the first place is due to the valuable biography of the stout leader of the Hussites, John Zizka, by V. V. Tomek. Everything that could be derived about Zizka from ancient sources the author has gathered with the minutest painstaking, and he presents his hero as he really was, not as the hatred of his foes in former days nor as the love of liberty in modern days has painted him. The exact work of Tomek resembles a mosaic; where pieces are missing the artist leaves the place empty rather than use conjectures or forge a substitute. Another noted name is the subject of J. Kalousek's work, 'Charles IV., the Father of our Country,' in which he gives a number of authorities; but it suffices in such a book to produce a true portrait of Bohemia's most popular monarch, free from the calumnies of foreigners. Publications of historical documents are worthily represented: the most important is 'Collections of the Statutes of Bohemia, Moravia, and Silesia,' edited by Joseph and Herm. Jirecek, with historical introductions, explanations, and supplements. To J. Rezek is due a masterly edition of the 'Memoirs of Nicolas Daciczy-Heslov,' a valuable contribution to the history of the sixteenth and seventeenth centuries, and from Beckovsky he has produced the second volume of 'The Messenger of old Bohemian Events,' which contains the history from 1526 to 1715. The first volume appeared in 1700. Besides such publications, a number of monographs, dealing with individual towns and districts, have appeared. The castles of Bohemia more especially, owing to their romantic associations, attract ever increasing attention, and are illustrated by brush and pen in a way that should attract attention abroad.

Geography has been directly promoted by the travels of Mr. Bohuslav Kroupa, who as artist of an American journal visited the Pacific, and Dr. E. Holub, who has returned from South Africa from his seven years of travel. The former has given a good many lectures and has excited much interest among the public. The latter is the lion of the day, and his speeches and accounts of his adventures and experiences are most noteworthy (see *Athen.* No. 2710). J. Durdík.

DENMARK.

I AM glad to say I can this year give a favourable account of our literature. After a rather long period of stagnation, signs of vigorous progress are apparent; and, indeed, there are this time so many books demanding notice that my summary, to be brief, must be eclectic. I must for the most part omit contributions to science, the majority of which have appeared in our technical journals, and leave unnamed translations, with other reproductions of foreign literatures.

Our recent progress is mainly a result of the efforts made by our able critic Georg Brandes, of whose labours you have already given some account in the *Athenæum* (Nos. 2513 and 2618). His last work has an especial interest for English readers, for the subject is 'Benjamin Disraeli, Earl of Beaconsfield.' Brandes's peculiar method—that of seeking for the traits of a writer's character and the development of his powers in his literary productions, and of making the life intelligible by means of the writings, and the writings in their turn intelligible by means of the life—is excellently adapted to such a subject as your remarkable statesman and novelist. There may be errors of detail in the analysis, but it is, on the whole, well worth reading on account of its sagacity, its impartial tone and excellent style. It has been already published in German, and, as I am told, an English translation will shortly appear.

Next, in our general literature of the year, must be named the works of two pseudonymous writers, whose real names cannot—or may not—be told just now. One is the author of 'Jason with the Golden Fleece'—his first publication. His portraiture of character is lifelike, clear, and free from false decoration. It shows a talent that seems almost new in Danish literature, and his general tone is good, devoid of pessimistic bitterness, and often relieved by expressions of cheerful humour. Sometimes he supplies only neat *genre* pictures of our modern society, but often—as in his 'Daphne,' the last story of 'Excerpts from a Sketch-book,' or in 'Pictures of the Present'—he makes his descriptions serve as illustrations of his chief moral thesis. Life, he tells us, must be won by the devotion of life to a worthy aim. We must rise above the *Blasirtheit* and weak dissipation of our day, and resolutely devote ourselves to aims worthy of a life's work. The other pseudonymous writer, "Diodoros," has produced under a general title, 'The Eternal Strife,' three poems, two epic and one dramatic, demanding notice for their splendid, graphic style, associated with deep thoughtfulness, earnest feeling, and graceful humour. The "eternal strife" depicts as the combatants partly our own ideal aspirations, ever contradicted by the forces of the unalterable real world that surrounds us, partly the unquenchable human passions; the former in 'Sisiphus,' the latter in 'Helena's Death' and in the Scandinavian legend of 'Hedin.'

A common endeavour to blend with poetical interest the social and religious tendencies of our time is seen in the writings of K. Gjellerup, Schandorph, and A. Skram. The first-named tells in 'The Idealist' the story of an enthusiast, whose ideal aspirations and views of life may be called "humanitarian," and are opposed to Christianity. The story has its defects, but shows power; the same author has published a romance entitled 'Young Denmark.' In Schandorph's story in verse called 'Youthful Days' the hero is a young man of our times whose will is energetic, while his practical aims are not clear. He meets hard rebuffs on his way, and, after many additions to his store of experience, finds rest in practical enterprise. His life's problem is solved when he makes himself the leader of a band

of emigrant working men and goes with them to America. This tale of real life has some passages of considerable poetic power, though it can hardly be said to make an artistic whole. The comic passages are bold enough, and sometimes exaggerated. In prose the same writer has given us the series called 'Five Stories.' A. Skram's first published work is a romance called 'Gertrude Colbjørnsen.' It is not without signs of talent, but is rather extravagant—notably so as regards its longings for "emancipation." The style is often too boldly realistic; indeed, some of the descriptive passages are coarse.

This year H. Drachmann has produced comparatively little that calls for notice. In 'Paul and Virginia,' a marine story, in his allegorical poem, 'The Princess and the Half Kingdom,' and in his lyrical collection called 'Grapes and Roses,' we find splendid bursts of poetry associated with some extravagance, occasional obscurity and mannerism. Just lately this author has printed a larger collection of his lyrical poems.

'Stories in a Setting,' by Chr. Havn, is another book to be named; the tales are well told, and (as the title indicates) are neatly put together; 'Lonely Life,' by an author whose pseudonym is "Othesta"; 'Sketches, a New Collection,' by Hancke; 'Gossamer Threads,' by Johanne Schöring, and 'Blood of the Vikings,' by Holm Hansen—these are all productions of young authors and more or less noticeable. Among recent works of well-known writers, 'Insignificant People,' a collection of stories by Carit Etlar, must be named as on the whole worthy of their author's reputation. Unequal as they are, they yet show his facility in story-telling, his mastery of details, and his humour in delineating simple characters. 'New Life,' a novel by Thomas Lange, proposes interesting psychological problems, but their solution is often made tedious by verbosity and mannerism. 'Who was He?' is a gloomy novel by Vilh. Bergsøe. The hero, described as "a genius," is at last made the prey to hopeless mental aberration. Other works of fiction, too numerous to be fairly described here, remain to be named: 'Genrebilleder,' by Carl Andersen, and stories by M. Rosing, Elfriede Fibiger, Beatus Dodt, Henningsen, Oestergaard, and other authors. The 'Posthumous Sketches and Poems' of K. Valløe (who died young) contain some amusing parodies of extravagances ascribed to our "Grundtvigians."

'Archilochos,' a dramatic sketch by E. von der Recke, is meritorious and elegant in style, but our other dramatic pieces this year are hardly deserving of notice. The pomp with which it has been represented may claim a word for 'The Ring of Pharaoh,' by Molbech, a weak, almost absurd piece, injurious to the reputation won by the author's earlier work called 'Ambrosius.' The dramatic bagatelles of S. Banditz and W. Bloch hardly demand notice here.

This has been a year of jubilees, and each of the greater has had its special literature. In June we had the fourth secular festival of our university; in November the first centenary of our great epoch-making poet, Adam Oehlenschläger. The former celebration gave occasion to scientific publications by all the faculties. The poet's festival gave us his

biography by Arentzen—the first extensive and complete book on the subject—also a popular and lively 'Memorial,' by Rasmus Nielsen, and a selection from the poet's correspondence. This last book is interesting, but fragmentary. The correspondence of two other poets, Ingemann and Chr. Winther, has also been published this year.

Turning to history and biography, I find several works of merit deserving longer notices than my space can afford. Nearly all have a national interest. Kr. Erslev, in his book, 'King and Vassal in the Sixteenth Century,' gives able descriptions of old institutions and their relations. The 'Letters of King Christian IV.' have been edited by Bricka and Fredericia, and form a second part of the work, 'Unpublished Documents of Danish History.' An episode in the life of Christian IV. has supplied a theme for an exhaustive treatise by Chr. Brun, 'Christian IV. in the Battle on the Kolberger Heide.' An exhaustive biography of the king's talented but unhappy daughter, Eleonora Ulfeldt, has been commenced by S. Birket-Smith. To Alex. Thorsøe we owe a 'History of the Danish State between 1814 and 1848,' and the anonymous author of 'Three of my Friends' relates, with much patriotic warmth, the reminiscences of 'An Old Field-preacher,' from the Schleswig war of 1848-50. 'Copenhagen down to the Time of the Reformation' is a carefully written work by O. Nielsen, and further notices of our capital are given, in the form of memoirs, in Camillo Bruun's work entitled 'During a Hundred Years (1779-1879).' The long expected conclusion of Trap's great work, the 'Statistical and Topographical Description of Denmark' (a second and enlarged edition), has at last appeared. H. Trier has issued two new volumes of his popular series of biographies connected with the history of culture: 'Snorro Sturlesson,' by Boesen, and 'Albrecht Dürer,' by O. Müller.

Social and religious controversies have been less prolific than usual this year, so far as literature is concerned, and polemical writers have rather found their field of warfare in discussions of æsthetical questions. There is, however, one serious work to be named, 'Religion and Politics,' three discourses given in the shape of the "last will and testament" left by a Socialist. The writer (whose pseudonym is "Theodorus") assumes an independent ideal position—but apart from all positive religion—and then exposes the errors of hasty socialism. "True brotherhood," he says, must as a *sine qua non* precede "freedom and equality." Socialists must learn to respect the established rights of their neighbours, and must also learn that only by slow degrees can any such improvement as they dream of be made actual. The style of this book is clear and its tone is earnest.

There are two philological books to be named. 'Winged Words,' by O. Arlaud, is an explanatory collection of our common quotations. E. Mau's book, a 'Treasury of Danish Proverbs,' is a collection more copious than any preceding work of its class.

VIGGO PETERSEN.

FRANCE.

THE general custom assigns in all literary reviews the first place to productions connected with the various branches of philo-

sophy: I shall accordingly take a brief survey of that special ground, and endeavour to note the works of a really important character which the year now closing has brought forth. Here, again, we are struck by a great dearth of originality; most of the volumes treating of philosophy published during the last twelve months are either reprints of collected essays, such as M. A. Franck's otherwise excellent 'Philosophes Modernes Étrangers et Français,' or popular handbooks in defence of the theories identified with idealism on the one side and materialism on the other. We shall be told, perhaps, that scholasticism has never been so busy since the beginning of this century as it is now, and that the teaching of Thomas Aquinas is fast regaining the influence it had lost. In the first place, I feel disposed to question this statement, and, in the next, I do not see the use of crowding these columns with the titles of books which, however valuable some of them may be, are chiefly addressed to the pupils of theological schools. In its various applications philosophy bears upon topics of the most diverse nature; if we consider it from the strictly positive point of view, the book of the season is, beyond all doubt, M. Schutzenberger's 'Traité de Chimie Générale,' the first volume of which has only recently been published. Since the days of Viscount de Bonald and Joseph de Maistre, the often mooted subject of the origin of language has scarcely received all the attention it deserves, but I do not think that much help towards the solution of the problem will be found in the thick, learned, but provokingly obscure octavo for which we are indebted to M. Philastre ('Premier Essai sur la Genèse du Langage et le Mystère Antique'). As a contribution to the history of the Chinese language and literature, it is useful no doubt, and we can acknowledge its philological merits without being thereby bound to accept the author's views on the cradle of humanity and the dietary of our first parents. Let us come to more sober topics, to education, for instance, which is certainly one of the most practical applications of philosophy. Here we meet at once M. Buisson's cyclopædia ('Dictionnaire de Pédagogie et d'Instruction Primaire'), like all MM. Hachette's lexicons, exhaustive and accurate. M. Compayré gives us a very complete and, on the whole, an impartial appreciation of the various pedagogic theories held by the Jesuits, the Jansenists of Port Royal, and the eighteenth century *philosophes* ('Histoire Critique des Doctrines de l'Éducation en France depuis le Seizième Siècle'); he then sketches out a plan of his own, and advocates many of the reforms which, after MM. Michel Bréal and Jules Simon, M. Félix Pécaut also recommends in a small volume ('Études au Jour le Jour sur l'Éducation Nationale'), consisting of a series of articles originally contributed to a Paris daily paper. If we now return to what our French neighbours designate as philosophy proper, that is to say, logic, metaphysics, theology, and ontology, we notice M. Funck-Brentano's severe criticism of Mr. Stuart Mill, Mr. Herbert Spencer, and the Utilitarian group of thinkers ('Les Sophistes Grecs et les Sophistes Contemporains'). He does not believe, indeed, that Gorgias, Protagoras, and the other Greek sophists were systematic dreamers, or

that they were avowedly bent upon perverting the public mind, nor would he be bold enough to affirm that their continuators of the present day (Messrs. Herbert Spencer, J. S. Mill, &c.) have lost the power of reasoning logically; but he maintains that sophists are always the natural exponents of epochs characterized by a partial or total corruption of social and public morality. The lectures of M. de Metz-Noblat ('Les Lois Économiques'), published for the second time with an introduction by M. Claudio Jannet, form an excellent book for students of political economy, and the late Duc de Broglie's 'Le Libre Échange et l'Impôt' will be found interesting, as containing the views of an eminent statesman on free trade, taxes, and loans; the volume gives us, besides, the only fragment which has been discovered of a long work on financial topics contemplated by the noble writer. Before dismissing the subject of philosophy I must not forget Father de Bonniot's attempt to establish scientifically the possibility of miracles, with special reference to those of Lourdes and of La Salette ('Le Miracle et les Sciences Médicales'); it is a curious specimen of ingenious if not of convincing argumentation. M. Jules Girard's suggestive and scholarly volume ('Le Sentiment Religieux en Grèce d'Homère à Eschyle') belongs almost as much to literature as to philosophy; it is meant to show that the moral and religious conceptions of the Hellenic world, such as we see them embodied in the masterpieces of epic and dramatic poetry, centred around two fundamental principles: the sense of life and the sense of harmony.

The list of publications bearing upon historical subjects is, as usual, very crowded, and, as usual also, the works on ancient history are few compared with those which treat of mediæval or modern times. Let me notice, in the first place, the new edition of M. Duruy's Roman history, two volumes of which are now out, profusely illustrated, not with fancy engravings, as was the custom some time ago, but with views taken from nature, fac-similes of coins and other artistic specimens, maps, plans, &c. M. Lenormant's learned work, 'La Monnaie dans l'Antiquité,' has reached its third volume, and is likely to supplant by its exhaustive character all previous treatises on the same subject. M. Boidit has devoted his attention to a literary question of considerable interest whilst discussing the merits of Demosthenes; but history on this occasion is at least quite as much concerned as literature, and our author wisely felt that a disquisition treating of the greatest political orator whom ancient Greece could boast of would have struck the student as incomplete if the part played by Philip of Macedon on the one side and the Athenians on the other had been left unnoticed.

The French archæological schools established in Rome and in Athens are constantly swelling the catalogue of historical publications, and amply justifying the support they receive from the French Government. Most of the works issued by the members of these learned societies treat of mediæval history and literature; want of space prevents me from enumerating them all, and when excellence is the common feature of the various

fasciuli published, it would be invidious to make a selection. However, M. Muntz deserves to be particularly mentioned for the interesting account he gives us of the Popes during the fifteenth and sixteenth centuries, considered as protectors of the fine arts. M. Riemann, in describing the Ionian Islands, and especially Corfu, from the standpoint of archæology ('Recherches Archéologiques sur les Iles Ionniennes'), contrasts most favourably with Dr. Schliemann, whose freaks of imagination have often been justly criticized. Thus he shows plainly the folly of those who would fain attach any real importance to Homer's geographical descriptions. In treating of the Christian inscriptions found throughout Attica, 'De Titulis Atticæ Christianis Antiquissimis,' and of Byzantine art down to the time of the Iconoclasts, M. Bayet has given evidence that he combines the best qualities of the historian and the archæologist. Let me notice, in conclusion, M. Clédât's essay on the *sirventes* of Bertrand de Born, the prince of the Troubadours, and his very interesting account of the chronicle composed by Salimbene, an annalist still very little known, but whose authority is of much weight for the history of the thirteenth century.

There are few branches of literature where the aid of the draughtsman and engraver can be so naturally and successfully employed as history and archæology; witness the splendid volume devoted by M. Demay to sigillography and to the uses of that science in illustrating the vicissitudes of costume, 'Le Costume du Moyen Âge d'après les Sceaux.' If I may be allowed to retrace my steps a little in this review, I shall mention the second edition, revised, corrected, and considerably augmented, of the Abbé Martigny's 'Dictionnaire des Antiquités Chrésiennes' as an excellent instance of illustrated works; M. Wallon's 'Histoire de l'Esclavage dans l'Antiquité,' long out of print, has also been reissued in three volumes, and still deserves the reputation which it obtained at first when it came out as a prize essay; M. Renan's large work on the origins of Christianity is approaching its conclusion ('L'Église Chrétienne'); and, to go further back still, I must praise as it deserves the book in which M. Guiraud endeavours to show, in opposition to Prof. Mommsen's view, that right was on the side of the Senate in the contest it carried on with Julius Cæsar.

The fourth volume of the history of Florence composed by M. Perrens covers the epoch included between 1315 and 1358, and fully justifies the popularity obtained at once by the three previous ones. M. Jules Quicherat's monograph on Rodrigo de Villandrando, originally published in the *Bibliothèque de l'École des Chartes*, is a most important contribution to the history of the Hundred Years' War, and the 'Chronique de Duguesclin,' published in a modernized form by the Société Bibliographique, furnishes to young students both an amusing book and also one of the chief sources of information on the reign of Charles V. The annals of the crusades should not be forgotten, and the first volume of Guillaume de Tyr's chronicle, recently edited by M. Paulin Paris in the same style as M. Natalis de Wailly's 'Joinville' and 'Villehardouin,' which I noticed last year,

is only the opening instalment of a series which is to comprise the memoirs, not only of the gossiping archbishop, but of his continuators. Mediæval geography is so intimately connected with the heroic deeds of the crusaders that I shall make no apology for mentioning here M. de Mas Latrie's scholarly little volume on Cyprus, which supplies us not only with interesting details on the mediæval history of the island, but also with much information of a geographical kind. The fifth volume of the 'Géographie Universelle' is devoted by M. Elisée Reclus to a description of Russia and Scandinavian Europe; M. Vivien de Saint Martin's geographical dictionary has reached the end of its first tome; and M. Lenthéric, continuing his archæological journey along the northern shores of the Mediterranean, conducts us from La Ciotat to Mentone, where he takes final leave of the reader.

It is evident that in a sketch like the present one a complete enumeration of all new publications, good, bad, or indifferent, is quite out of the question; otherwise the strict adherence to chronological sequence would have led me to mention M. de Valroger's useful researches on the origin and character of Celtic civilization ('Les Celtes et la Gaule Celtique'), and M. Pasquier's notice of Baudri, Abbot of Bourgueil and Archbishop of Dol. Étienne Boileau or Boislevé's 'Livre des Métiers,' a new and handsome edition of which has just been published by the Paris Conseil Municipal, belongs as much to the literature of legislation as to history, and is an excellent guide to the knowledge of administrative and industrial enactments during the Middle Ages.

Modern history is generally considered to begin with the Renaissance period. This epoch, taken in its *ensemble*, has often been discussed, but I question whether any author has enumerated and appreciated with the same patience and, I may add, with the same success as M. Gebhardt ('Les Origines de la Renaissance en Italie'), the various causes which led to the outburst of the intellectual revolution to which the name of Renaissance has been given by common consent. It is almost impossible to distinguish here between the primary and the secondary causes, and an attempt to draw a satisfactory sketch is so difficult that the easiest and safest course, perhaps, is to try a monograph such as Father Bayonne's somewhat apologetic volume on Savonarola ('Étude sur G. Savonarole'), M. Vast's essay on Bessarion, and M. Castelnuan's unmethodical and unartistic but withal valuable history of the Medici.

Then come the sixteenth century, the accession of the Valois to the throne of France, and the ever burning question of the wars of religion. Whether, as M. de Meaux supposes ('Les Luites Religieuses en France au XVI^e Siècle'), Roman Catholicism is the creed and form of worship best adapted to the national character of our neighbours on the other side of the Channel is a question which I shall not take upon myself to decide; one thing is certain, namely, that the publication of documents and illustrative works on that eventful era is as actively carried on as ever. We have not often been asked to study the part played by the navies of various European countries in the history of those

times, but readers who wish to investigate the origin of England's maritime power, and to form some adequate idea of its intercourse with Russia and its struggle with Spain, cannot do better than read Admiral Jurien de la Gravière's 'Marine du XV^e et du XVI^e Siècle.' Whilst M. Ludovic Lalaune is finishing his splendid edition of Brantôme, the 'Registres-Journaux' of Pierre de l'Estoile progress slowly but satisfactorily, the seventh volume bringing us to the beginning of the seventeenth century. M. Jules Bonnet ('Mémoires de Jean de Parthenay, Sieur de Soubise'), Count Jules Delaborde ('Gaspard de Coligny, Amiral de France'), M. Jules Tessier ('L'Amiral Coligny, Étude Historique'), and Baron de Ruble ('Le Mariage de Jeanne d'Albret') in their several monographs have taken the opportunity of publishing and commenting on a mass of interesting documents which illustrate the policy of the French Court and the line of action adopted by the leaders on both sides.

If M. Guadet's volume on Henry IV. ('Henri IV., sa Vie, son Œuvre, ses Écrits') is, to a certain extent, a failure, M. Zeller's attempt to rehabilitate the Constable de Luynes must, on the other hand, be pronounced a decided success. The late M. Cousin had already taken up the same subject, and shown the necessity of doing justice to a statesman whose merits were cast into the shade by the superior genius of Richelieu. One of the most despicable characters of that epoch was undoubtedly Gaston, Duc d'Orléans, now conspiring against the cardinal, now betraying his own friends and managing to escape unhurt by dint of cowardice and meanness. For a full and correct account of him the reader cannot do better than turn to the memoirs of Nicolas Goulas, the first volume of which has recently been issued by the Société de l'Histoire de France.

Besides editing the correspondence of Cardinal Mazarin, M. Chéruel gives us the first two volumes of a work intended to relate the history of the regency of Anne of Austria and the administration of Richelieu's successor. As we go on with the French seventeenth century, and study the long reign of Louis XIV., powerful individualities are conjured up, and public characters abound of whom we wish to know more than we do at present. M. Pierre Clément has written an excellent life of Colbert, M. Rousset one of Louvois, and M. Chéruel one of Fouquet; M. Michel introduces us to Vauban, and leads us to hope that the papers of every kind left by the illustrious author of 'La Dîme Royale' may some day be published. The first two volumes of M. A. de Boislisle's long announced and eagerly expected edition of Saint Simon's memoirs show an amount of plodding industry and of research which is little short of marvellous. It is in this brilliant gallery of portraits that we must study not only the political but also the social and domestic history of France, rather than in M. Bertin's provokingly incomplete 'Les Mariages dans l'Ancienne Société Française.' M. Ravaisson's useful compilation 'Les Archives de la Bastille,' the tenth volume of which is now in the reader's hands, continues to give us the dark side of *le grand siècle* and the details of police transactions

with spies, journalists, Huguenots, and pamphlet writers.

The publication of the famous *recueil* of satirical songs collected by Gaignières and Clairambault will do much towards making us acquainted with the secret history of the eighteenth century; M. de Loménie's work on the Mirabeaus, the memoirs of Madame de Rémusat, Madame de Blocqueville's biography of Marshal Davout, and the life of General Dessaix, for which we have to thank MM. Dessaix and Folliet, are, with various degrees of merit, useful contributions to the history of the Revolution and of the Empire; M. Dareste has completed his popular history of France by two volumes on the Restoration; M. Henri Martin's large work is continued down to the Treaty of Campo Formio; M. Victor du Bled gives us a good account of Louis Philippe's reign, and Madame de Witt publishes from her father's notes the sequel to the 'Histoire de France racontée à mes Petits-Enfants.' I must not forget to mention the series of memoirs on the Revolution edited by M. de Lescure, and the souvenirs of Mdlle. des Echerolles, which, after having been consulted by M. de Lamartine when he wrote the 'History of the Girondists,' are now printed under the title of 'Une Famille Noble sous la Terreur.' On the terrible events of our own times we have the last two volumes (iii. and iv.) of M. Maxime Du Camp's 'Convulsions de Paris,' and a duodecimo where M. Fiaux hardly conceals his sympathy with the insurrectionary movement of 1871. In close relation with history stands the literature of voyages and travels, a branch which is daily becoming more and more popular in France, and which is abundantly provided for by MM. Plon ('Sud-Amérique,' 'Lettres du Bosphore,' 'Le Japon Pittoresque,' &c.) and Hachette ('Le Tour du Monde,' 'La Suisse Illustrée,' 'Trois Voyages dans l'Afrique Occidentale,' 'Cinq Mois chez les Français d'Amérique,' &c.).

In the province of philology and linguistics I find little of importance to notice. M. Maisonneuve is still the chief publisher of works of that kind, and he has just issued an Albanian grammar composed by M. Benloew, and forming the sequel of a volume ('La Grèce avant les Grecs') in which that gentleman had tried to prove the identity of the ancient Pelasgi with the modern inhabitants of Albania. To readers interested in American antiquities I would recommend the Peruvian drama 'Ollantai,' printed in the original, with a French translation, lexicon, commentaries, &c. M. Auguste Luchaire's account of the French-Pyrenean dialects, M. Fournier's excellent edition of the old 'Robert le Diable' mystery, and the handsome volumes of the Société des Anciens Textes Français ('Œuvres d'Eustache Deschamps' and 'Le Débat des Hérauts d'Armes') may also be mentioned here. The literature of the sixteenth century is represented this year by translations of Poggio and Boccaccio and by a very complete and scholarly edition of Marguerite de Navarre's 'Heptameron.'

Some of the works I have just enumerated belong to the large and ever swelling list of illustrated publications, a complete catalogue of which would be out of the question; I cannot, however, dismiss without a passing allusion some, at least, of the indefatigable

MM. Hachette's sumptuous New Year's gift-books, the history of Tobit, for instance, illustrated by M. Bida, and M. Duplessis's 'Histoire de la Gravure.' MM. Didot's 'Le XVII^e Siècle, Institutions, Usages, Costumes,' is another specimen of that taste with which all the resources of artistic skill are brought in to enhance the erudition of M. Paul Lacroix. The history of St. Vincent de Paul and the annals of Christian charity in its various forms have furnished MM. Dumoulin & C^{ie} with the materials of a splendid octavo, equally suitable for the library and the drawing-room table.

The *furor* which exists at present for the most insignificant productions of the last century is quite unparalleled; it is true that M. Quantin, the enterprising publisher of works on Rembrandt, Holbein, and other painters of world-wide reputation, sends them forth as little gems, so far as printing, paper, and illustrations are concerned; but, at a time when the worship of Nature is so loudly and so incessantly recommended, I cannot help feeling surprised to see the demand there is for works such as the poems of Dorat and of Bernis, the tales of Crébillon the younger, and even the very free novellettes of La Morlière. Certainly, half a century ago, no one would have supposed that the literary friends of Madame Dubarry were destined to become once more popular, and the fault, I venture to think, lies at the door of M. Arsène Houssaye and of MM. de Goncourt, who have made the eighteenth century their favourite theme for historical and biographical sketches. The authors of 'Henriette Maréchal' and 'Germine Lacerteux' especially enjoy the talent of making the most of *inédits* documents, and their history of the Duchesse de Châteauroux and her sisters is the natural accompaniment of the previous volumes on Madame Dubarry and Madame de Pompadour. Coming to our own times we find a memoir of the caricaturist Gavarni, and one of Théophile Gautier, both interesting, but with such an unnecessary abundance of details evidently never meant for publication that, if the fashion sets in for biographizing great men after that style, the lives of our future great men will be as unreadable as the novels of MM. Zola ('Nana'), Huysmans ('Les Sœurs Vatard'), or Ernest Daudet ('Les Rois en Exil'). M. Pons is more to be blamed still, for he has dragged before the public ('Sainte-Beuve et ses Inconnues'), without the slightest excuse, the vilest side of the character of a man whom he was bound, if not to respect, at any rate to leave alone, supposing he had nothing creditable to say about him. M. Alphonse Karr's *log-book* ('Le Livre de Bord') is, on the other hand, extremely amusing, and full of noteworthy particulars about the history of French literature during the last fifty years; the same praise can be safely bestowed upon the reminiscences of M. Werdet, who in the course of his experience as a publisher seems to have had much to complain of at the hands of M. de Balzac. In fact, what the *causeur du lundi* was in the eyes of M. Alphonse Karr, the author of 'Le Père Goriot' was for M. Werdet. M. de Pontmartin's 'Nouveaux Samedis,' M. Paul Albert's 'Variétés Morales et Littéraires,' and M. de Loménie's 'Esquisses Historiques et Littéraires,' are collections of newspaper

or review articles which deserve more than the ephemeral notoriety of periodical writings, and we must also hope that the enterprising editor of the *Revue des Documents Historiques*, M. Charavay, will be encouraged to carry on the series of semi-anecdotal, semi-literary brochures which he has so judiciously started—'C. Baudelaire et Alfred de Vigny, Candidats à l'Académie,' 'Lucile de Châteaubriand,' and 'Prosper Mérimée, ses Portraits, ses Dessins, sa Bibliothèque.'

I have just named incidentally the novels which have been most popular during the present year, and if I add to the list M. Belot's 'Femme de Glace,' the reader will see that contemporary fiction on the other side of the Channel is still at a very low ebb, Henry Gréville, Madame de Chateaux, and Madame Th. Bentzon being the principal exceptions. M. Victor Hugo's 'Pitié Suprême' is the only poetical composition of any importance I have to notice. The plays of M. François Coppée, MM. de Goncourt, and M. Eugène Labiche have been published in a collected form, and may conveniently serve to typify respectively the idealistic, the realistic, and the broadly comical schools of dramatic literature.

GUSTAVE MASSON.

GERMANY.

GERMANY is still a geographical expression. The political Germany of to-day—since the battle of Sadowa—is bounded by the Inn and the Niemen; literary Germany, on the other hand, extends far beyond this, and penetrates into the interior of Austria and Russia. The provinces of the Hapsburg monarchy, which in former times belonged to the German Confederation, and likewise the Baltic provinces of the Romanoff monarchy, constitute a portion of Germany from a literary point of view. The number of Germans living beyond the boundaries of the German empire (in Austria, Russia, and Switzerland) whose written language is High German amounts to over twelve millions, almost the fourth part of the totality of Germans (apart from the six millions of Dutch and Flemish). A considerable portion of the books written in Germany are published beyond the confines of political Germany, and a not inconsiderable number of the authors that write in German live beyond its boundaries: the domain of German literature—in these days of the new empire—is as little one with the limits of the German empire as it was under the old régime.

East Prussia, the cradle of Kant, Herder, Hippel, and Hamann, was an independent kingdom in the days of the "Holy Roman Empire of the German nation," and lay beyond the boundaries of Germany. Austria, which during the Middle Ages was the home of the German Minne-sänger and the heroic legends, and the cradle of Walther von der Vogelweide and of the author of the 'Nibelungenlied,' and in later times the native country of Grillparzer, Halm, Lenau, and Anastasius Grün, has since the Peace of Prague been an independent monarchy beyond the confines of Germany. If, as is the case with other European nations, the range of the literature of the people coincides with that of its political boundary, then the greatest philosopher, the most cosmopolitan of citizens of the world, the

most profound humourist, and the most humorous mystic, the greatest lyric poet and the most decidedly national epic poet of mediæval times, as well as the most important dramatists, and, on the other hand, two of the most enthusiastic singers of freedom, would at once have to be excluded from the domain of German literature.

Probably even the most fanatical admirers of the new empire, who, following the example of the historian Prof. Heinrich von Treitschke, assume the history of Germany to begin in Brandenburg and with the "great king," would not consent to see the national literature of Germany thus mutilated. The literature of the German people, in contradistinction to that of England, France, Italy, Spain, Russia, &c., extends over a domain of far larger proportions than the political realm of the German nation. The German empire represents a united but a diminished Germany: German literature, which extends as far as "is heard the sound of the German tongue," alone represents all Germany.

Little as we can exclude the East Prussian authors of the last century from the domain of German literature, because their native country did not, from a political point of view, as yet constitute a part of Germany, as little can we separate the Austrian writers of the present century from it, because their country does not, from a political point of view, any longer belong to Germany. It is, in fact, these very eastern border countries—which in the north have been Germanized by the order of Teutonic Knights, and in the south by Charles the Great and the Austrian Margraves of the house of Babenberg—that have, by means of their language and culture, exercised a powerfully assimilating influence upon the neighbouring people speaking a different language. German culture in the Baltic provinces has, in many instances, attracted Russians and Poles acquainted with German into the field of German literature. The German language in the countries bordering on the Danube has won over several Magyars, Slavs, and even Italians who write in German. The most important German lyric poet after Heine, Nicolaus Lenau—whose real name was Niembach Miklós—and Carl Beck, who died recently, and was the author of the once famous 'Gepanzerten Lieder,' were both Hungarians by birth. Among living writers Gaetano Cerri, the skilful lyric poet, was born in Venice; Stefan Milow (Stefan von Millenkovich), the didactic poet and novelist, on the military frontier of Servia; Sacher-Masoch, whose accounts of popular life in Little Russia have excited well-merited attention there, and C. E. Franzos, whose pictures of semi-Asiatic social life have likewise deservedly created great interest in Southern Russia, were both born in Austrian Poland, the former of semi-Polish parentage, the latter on the western borders of the Cossack Steppe.

Eastern Galicia, the home of the Ruthenians, a race hostile to the Poles, and of the German-speaking Polish Jews, has presented German literature with a talented poet, by name Siegfried Lipiner, just as it had previously furnished the German stage with a genial actor named Bogumil Dawison. In addition to being of Jewish origin, they

have both another similarity, inasmuch as Polish is their mother tongue, and High German was a foreign language to them and had to be subsequently acquired. Notwithstanding this, the one has become an actor of heroic parts with the greatest declamatory power, and the other a poet skilled in handling poetic forms. Lipiner, who is descended from a family belonging to the religious community who call themselves "Old Believers," has retained a Messianic trait from the Talmudistic training of his youth. His poems, quite in opposition to the independent and pessimistic sentiments of modern times, are pervaded by an indefinite but deeply religious spirit of mystic longing for a coming Redeemer of the human race. His first published work, 'Der entfesselte Prometheus' ('Prometheus Unbound'), like Shelley's poem of the same name, treats of the problem of the fettered human mind, but takes an entirely different turn in the solution of the question. According to Shelley, the deliverance is effected by the fall of the gods and the annihilation of religion; according to Lipiner, by the conviction of the necessity of a belief in God and by the restoration of true religion. After Prometheus, the symbol of the ever-restless human mind, has done away with the gods, and has, amid the terrors of the revolution, placed the self-glorifying reason on the throne, he is filled with horror at the sight of the degenerate ways into which the ungovernable multitude has fallen, owing to its disbelief in God, and then endeavours to guide it by restoring true religion, which is embodied in Christ. Lipiner's latest poem, which he has called 'Renatus,' is intended to describe those who have been reborn in the light of the new faith, similarly as in Chateaubriand's 'René'—after the orgiastic confusion of the revolution—the regeneration is proclaimed as proceeding from the depths of the believing heart. The extravagantly ecstatic but somewhat obscure poem of the young writer may be regarded as a sign that the free vein of thought, hostile to all religion, which was introduced by Heine and stimulated anew by Schopenhauer's pessimistic atheism, is beginning to give way, and that, by the side of the reactionary movement in State and Church, a similar one is preparing in the realm of literature.

The precursor of the "reaction" stands alone. The blossoms which regularly every year fill the flower-beds of lyric poetry are as uniform as usual, and belong only to the well-known species. The song which, as Goethe says, "rises up within the soul" has its "never-ending melody," which fortunately exercises a less soporific effect in the realm of poetry than does Wagner's music of the future in the domain of the opera. The works of Martin Greif (Frey), a South German poet, give utterance to that lyrical mood which may be termed the "elementary," because it is most closely related to the main element of lyric art, the musical mood, and hence is, as it were, naturally created for expressing itself in song. Paul Heyse's elegant 'Verse aus Italien' is, as usual, distinguished by classic smoothness, his epigrams reminding one of Goethe, his sonnets of Platen. The works of Heinrich Leuthold, a Swiss, which have now been collected for the first time, make us regret

that this original writer—who had hitherto been known only as a fellow-worker, of remarkable power of language, with Emanuel Geibel in his masterly renderings from foreign languages—succumbed before his time to adversity. In the 'Neuen Gedichten' of Hieronymus Lorm (H. Landesmann) we still find echoes of the lamentations of that pessimism which the poet—the German poetical Buddhist, as his master Schopenhauer is the German philosophical Buddhist—has now made his unblest religion. The spirit of the Suabian school of poetry, at the head of which once stood Uhland and Justinus Kerner, continues to live in the poems of J. G. Fischer, which are full of thought and feeling. In the domestic pictures and stories of Theobald Kerner, whose mind shows much resemblance to that of his singular father, we have again symptoms of the good-natured mysticism and the fantastic humour of the once famous seer of Weinsberg. By the side of this romantically optimistic and the modern pessimistic school, which follows Heine and Schopenhauer, we have a third school, which takes as its model Scheffel, a writer who affects an archaic style, the author of 'Ekkehard,' 'Frau Aventure,' and the 'Bergsalmen.' To this school, which, from the style of its prototype, may be termed the archaic, belong the Northern legend of 'Horand and Hilde,' by Baumbach, the author of 'Zlatorog,' and Carl Stieler's 'Hochlandslieder.'

The forest of poetry is not a hothouse production. Three public prizes for the encouragement of dramatic art—at Berlin, Vienna, and Munich—to which were added various other prizes offered by private persons, have not succeeded in calling forth a drama of a high order and written in conformity with the rules of the stage. Wilbrandt's last play, 'Die Tochter des Herrn Fabricius'—in which a criminal who, after undergoing his punishment, returns to his life as a citizen, plays the principal part—the prize committee did indeed have performed, but did not honour it with a prize. Rudolf Gottschall's tragedy, 'Amy Robsart,' after Sir Walter Scott's 'Kenilworth,' was damned by the public on its production at the Burgtheater in Vienna. Franz Nissel's tragedy, 'Agnes von Meran,' which obtained the Schiller prize, produced only a moderate effect on the stage, in spite of the undoubted poetic merit of individual parts. Stefan Milow's tragedy, 'König Erich,' which treats of the unfortunate Erich XIV. of Sweden, does not rise above the level of history in dialogue. The author of 'Sulamith,' Franz Keim, in his tragedy 'Der Königsrichter,' takes as his subject the honourable but unfortunate struggle of the staunch Saxon citizens against the arrogant supremacy of the Magyar nobility of Transylvania, where, in the midst of hostile Hungarians, Slavs, and Wallachians, a colony of Germans, using the German language, has been preserved throughout five hundred years. The Countess Wilhelmine Wickenburg, who has hitherto been known only as the author of lyrics and epics, has written a dramatic poem called 'Radegundis,' which, in an elegant form, "like a saint on a golden background," describes the fate of the Merovingian royal bride who, at the threshold of the altar, falls in love with the

Roman poet Venantius, seeks refuge in a convent, and, after her death, is canonized by the Church. The last three pieces have not succeeded in finding their way to the stage, nor, indeed, has this been the case with the most important literary production of the year, viz., the tragedy of 'Rosamunde,' by Heinrich Kruse, the author of 'Brutus' and 'Die Gräfin.' It will probably never be represented on the stage, in spite of its terse delineation of character and its concise dramatic language. The lever of the action—the barbarous behaviour of the Langobard king Alboin, who forces his wife before the assembled court to drink his health out of the skull of her father, whom he had slain—is in itself sufficiently horrible on the stage. The poet increases this to a feeling of disgust. The queen is made to surrender herself to a servant before the eyes of the spectators. Inspiring the king's faithful swordbearer with a thirst for revenge and a fear of detection, she thereby forces upon him the necessity of murdering her husband: a story which is historically true, but, like many other incidents in history, is aesthetically impossible on the stage.

The comic muse, which in Germany is generally inclined to be bashful, has this year been unusually gracious. A comedy entitled 'Rosenkranz und Gildenstein,' by M. Klapp, which in its subject is as harmless as its form is loose, appeared in the Burgtheater in Vienna with decided success, and has since gone the round of all the theatres in Germany. The title has nothing whatever to do with Hamlet's two attendants. A baron whose finances are in a very impoverished state, and who is appointed by an anxious father to accompany his son on his travels, in order to prevent his being led astray by women, happens to be called Rosenkranz, and this induces the younger man to assume the name of Gildenstein as an incognito. As was to be expected, the Mentor is not more eager in anything than in allowing his Telemachus to fall into the snares of love, and in doing the same himself, whereupon an extremely fortunate *mésalliance* ends the play. The idea is not new, and the unfortunate choice of the tutor reminds one of a similar motive in Kotzebue's 'Educationsrath,' but the dialogue is fluent, the characterization piquant, the situations amusing, and the impressions so fresh that the play, if not one of the best, is at least one of the most amusing, a species in which the repertory of the German stage is not rich. Wilbrandt—whose 'Maler,' together with G. Freytag's 'Journalisten,' may be considered among the best of recent German comedies—has been less successful with his last two productions, the comedy 'Der Thurm in der Stadtmauer' and his 'Natalie,' a piece written in Iffland's style. Another comedy, 'Die Frau ohne Geist,' by Hugo Bürger, gives a variation of the old theme of what was supposed to be ugly turning out to be beautiful under the light of love, which theme has been worked out also by Émile Augier in his 'Philberte,' in a form that is overlaid with episodes, but yet not without dramatic effect. In the domain of affecting domestic pieces, which since the days of Iffland have been favourites in Germany, the land of petty burghers, we find that Adolf L'Arronge, in Berlin, has succeeded

in exciting both tears and laughter by his 'Dr. Klaus,' and accomplished the same end in the field of farces by his 'Wohlthätige Frauen,' both of which plays are intended as a hit against a disease of the day, the imposture of charitable societies.

Novels in Germany, where they have to compete with all the literary productions of Europe, are not books of mere amusement as in England, and not mere descriptions of manners as in France, but are, so to say, diaries in which authors note down in a romantic form the best of their moral, political, and literary convictions. Almost all known writers in this domain have come forward with new works, which, however, cannot all be enumerated here. Berthold Auerbach, the Nestor of village stories and of didactic romance, has, in addition to publishing a collection of small tales of country life under the modest title of 'Unterwegs,' contributed an instructive novel in the style of his 'Waldfried,' under the title of 'Forstmeister.' Friedrich Spielhagen, the chief novelist of the day, who has this year celebrated his fiftieth birthday amid pleasant marks of recognition from authors and the public generally, has, since the publication of his romance 'Sturmflut,' appeared with a three-volume novel entitled 'Plattland.' In the same way as Auerbach is the most subjective of modern German novelists, Spielhagen may be said to be the most objective. The former feels at home in Suabia among the pine trees of the Black Forest; the latter in Pomerania beside the waves of the Baltic. 'Plattland' signifies the flat land, i.e., the hill-less country where Low German is spoken, the home of the Pomeranian Junkers, among whom the political 'Magus of the North' has taken up his abode in Varzin, and of the Pomeranian fusiliers before whose bony frames the Zouaves could not hold their own. Gustav Freytag's 'Ahnen' produce a new generation every year. In his last published volume the history of the family which has continued its existence throughout centuries has come down to the Thirty Years' War. King Ingo's grandson reappears as Capt. Koenig in the Rose regiment of Duke Bernhard of Weimar. The grandfathers and fathers of the present generation will now soon come to figure in the tale. Gottschall, the literary historian and dramatist, after having presented the public with a patriotic romance entitled 'Unter dem Bann des schwarzen Adlers,' now comes forward with a social novel, by name 'Das goldene Kalb'; and another dramatist, who has likewise done service in the field of literary history as the editor of Grillparzer's works, Josef Weilen, has published a story of family life under the title of 'Unersetzlich.' Louise von François, whose novel 'Die letzte Reckenburgerin' created some attention a few years ago, owing to her accurate delineation of character and description of the *rococo* period, presents us in her last novel, 'Der Katzenjunker,' which appeared in Rodenberg's admirable monthly *Die Deutsche Rundschau*, with a *genre* picture of petty provincial life in the days of pig-tails, and is equally successful in style and colouring.

Among the publications in the way of novels, most of which have appeared in

periodicals, the principal one, perhaps, is 'Eckenhof,' by Theodor Storm, and it certainly may be considered one of the chief poetical works of the year. It is well known with what inimitable skill this writer produces the most astounding effects with simple means and within a small frame. As with Walter Scott, the scene of almost every one of his tales is the poet's own Northern home. The storm-lashed coast of the North Sea and the brown moors of the Ditmarsh, with its misty skies, its treacherous peat-bogs and lonely farms, furnish the scene; a life remote from politics and the world, but one in which there are always present the conflicts of the human heart no less than amid the gay doings of the great world, a life which externally seems silent and angular, but is internally passionately agitated—such is the subject of his "Gedichte in Prosa." In the story of 'Eckenhof' we have the remains of an old ruined wall in the midst of a melancholy meadow land; these ruins are the remains of a stately mansion which once stood there and gives its name to the book. The question as to whom the place belongs gives rise to the fatal dispute between the demoralized, avaricious father, who is the present overseer, and the humane, considerate son, who wishes to have possession of his mother's inheritance. Slowly but surely the desire of the present owner to keep it rises to the height of passion, which hurries him on to make an attempt to murder his unsuspecting son. In the midst of this terrible picture of gloom, the dark horrors of which are increased by the haggard form of a hard-hearted stepmother, we have the bright figures of the innocent son and of the fair girl who, at first his playmate, in the end becomes his beloved; but at the very moment when all the obstacles to their affection seem to have been overcome it turns out that she is his bastard sister. With admirable skill the poet gives us, within the narrow limits of this terrible drama, lifelike figures drawn with but a few strokes, and surrounds the impending curse of a marriage between the brother and sister with the redeeming halo of stern self-denial.

Almost as much power in the way of narrative, although not with the same moral ending (in place of which we have rather a faun-like pleasure in what is unpermitted and morally revolting), is exhibited in the romantic tale of 'Der Schelm von Bergen,' by Julius von der Traun. The author, whose real name is Alexander Schindler, is known to the public as a speaker of ready wit in the Austrian Parliament, and as a writer by his collection of tales which appeared under the title of 'Toledaner Klingen,' where, with sarcastic humour, he gives us a version of an anti-clerical story from the days of the priest-hating King Pedro the Cruel of Castile. The tale turns upon the legend of a hangman's son (der Schelm), who, carried away by his wild desires, succeeds in obtaining the highest favour from the childless empress, and then ventures, disguised as a mask, to lead her to the dance. He is recognized and condemned to death, but at the empress's intercession, and for the sake of the unborn child which she carries in her bosom (by him!), is pardoned by the emperor, who is rejoiced at the prospect of an heir, and not only

pardoned but is dubbed a knight. The hangman's son's son—as the supposed imperial offspring—becomes the "legitimate" heir to the throne.

Among stories of the gay species we may mention Paul Heyse's graceful and satirical pictures 'Die talentvolle Mutter' and 'Romulus Enkel'; the former is a story of genuine good-natured mischief. Hans Hopfen, the author of the clever *chinoiserie* 'Der Pinsel Ming's,' has recently given further proof of his well-known talent for painting small pictures of his Bavarian home in his charming stories entitled 'Die Geschichten des Major's,' among which the "Compagniehund" called 'Flinsel' and his 'Glück und Ende' from the Franco-German War deserve special mention.

The autobiographical sketches with which Franz Dingelstedt, under the title of 'Münchener Bilderbogen,' has supplemented his 'Bilderbuch' of last year closely resemble a novel. The "Nachtwächter mit langen Fortschrittsbeinen," as Heine christened the former refugee and singer of 'Lieder eines Kosmopolitischen Nachtwächters,' describes in tragic-comic spirit his joys and sufferings when he was director of the royal theatres, and a knight of the poetical Round Table of the late King Maximilian of Bavaria. For three generations the rulers of the house of Wittelsbach have played the Mæcenas in such fashion that each has favoured a separate art. Ludwig I. cherished the fine arts and also the muses of the dance as exponents of living plastic art; his grandson, the reigning monarch, patronizes in the present the music of the future. King Maximilian was devoted to the poets. Under the influence of his politico-literary oracle, the Prussian Doenniges, North German and Protestant savants and poets were invited to the capital, to the great disgust of the natives and the Catholics. The chemist Liebig, the historian Sybel, the poets Geibel, Heyse, Bodenstedt, &c., emigrated to the banks of the Isar; Dingelstedt became superintendent of the Court Theatre. The favourites of the king—one of whom, afterwards known as General von der Tann, was suspected of un-Bavarian sentiments—and the "foreigners" formed in the capital of Catholic Bavaria a united colony, which was bitterly persecuted by the inhabitants. Fifty years earlier, when Montgelas invited the celebrated scholar Thiersch to reform the higher education of the country, the infuriated opponents of everything foreign resorted to the dagger; petty annoyances were deemed enough for Dingelstedt and his friends. In the streets and the tap-rooms ditties were sung, of which the following is a specimen:—

A duobus D (Doenniges and Dingelstedt)
Et uno T (v. d. Tann)
Libera nos Domine!

The superintendent of the Court Theatre was the first who had to bow before the popular hatred. He displays a good deal of humour in relating his troubles, and throws a great deal of light on the malignity of the multitude, excited by their clergy and the weakness of the king. Doenniges was the next to be upset, not without fault on his part or at least on his daughter's. Helene Doenniges is known through her betrothal to the Socialist agitator Ferdinand Lassalle, and her subsequent marriage with the man

who killed Lassalle in a duel—a Wallachian *boyar* Racowitza—gave her sensational notoriety. The end of a politician like Lassalle, remarkable for eloquence, learning, and impetuosity, who dreamed of nothing less than making himself President of the future German Republic, by the aid of organized battalions of working men, drew the attention of every one at the time to the blonde cause of his death, and provoked many harsh comments. Madame von Racowitza, after the decease of her husband, which ensued not long after Lassalle's, essayed the stage with little success and lives in America. Since another mistress of Lassalle's, a Russian lady, has published his love letters, addressed to her in French, under the title of 'Une Page d'Amour,' Madame von Racowitza has broken silence, and has related her story in a book styled 'Pro Domo,' which has gone through more than half-a-dozen editions in a very brief space of time, and though possessed of little literary merit is interesting as a picture of the frivolity prevalent in certain circles in Berlin and in German "good society." Her description of her own parents tallies but ill with the favourable picture given of Doenniges and his wife, the chief members of the cultivated set which gathered round King Maximilian, in Dingelstedt's memoirs, and the book has not remained unchallenged. The still numerous admirers of Lassalle have striven to rehabilitate their hero, whose republicanism has suffered severely by the disclosure of his dream of carrying the "Goldfuchs" Helene in triumph through Berlin as "Presidentess," in a golden car drawn by six white steeds. Lassalle has often, but incorrectly, been compared with O'Connell, and the great philologist Boeckh, delighted by his attainments in Greek, inscribed on his tomb "Here lies all that was mortal of Ferdinand Lassalle." After these revelations he will be deemed little better than an adventurer.

Among historical personages the unhappy Queen of Scots and the upstart Struensee have found new biographies. The life of the former by Arnold Goedeke is the first in German, and is partly founded on unprinted documents. The author's verdict on his heroine is condemnatory, but extenuating circumstances are admitted. Carl Wittich has described the career of the clergyman's son who rose in a few years from being an obscure body surgeon to be the ruler of Denmark. Struensee, according to his biographer, regarded the queen rather as an instrument for aiding his reforming zeal than as an object of passionate love. As a statesman he was a philosophical revolutionist from above, like Pombal, Frederick II., and Joseph II., and perhaps served as the model for Schiller's Posa.

Valuable materials are placed at the disposal of the new school of history by the issue, undertaken at the expense of the German Emperor, of an accurate edition of the correspondence of Frederick the Great as well as by the Memoirs of Prince Metternich, which his son promises. The liberal opening of the Record Offices at Berlin and Vienna, so long jealously closed, will make possible in the future an impartial history of the ancient rivals. To impartiality H. v. Treitschke's 'German History in the Nineteenth Century' makes no pretence. The

well-known fugleman of the National Liberals prides himself upon writing patriotically—in the sense of his party—and for patriots. A dispassionate view is adopted by W. Oncken in the continuation of the book he began some years ago, 'Austria and Prussia in the War of Liberation, 1813.' The materials are mainly derived from the Vienna State archives and the papers of the Austrian ex-Chancellor. The author styles Metternich's policy, which "liberal" historians decry, reasonable and, from an Austrian point of view, able. Even towards rising Prussia the prince did not assume an attitude of unconditional hostility. Of course her scheme for placing herself at the head of Germany was not, it may be imagined, to his taste. Instead of this he designed for Prussia the position of a strong central state, a bulwark against Russia and France. Austria was to reign in Italy and to have not only the Legations, but the whole of the States of the Church, Rome included, a proposal to which Prussia and Russia assented at the Congress of Prague. To the inexhaustible collections of State papers at Vienna, August Fournier's book, 'Gentz und Cobenzl,' also owes its abundance of matter, the subject being the Austrian diplomacy between 1801 and 1805. A band of tried historians, at the head of which stands W. Oncken, has undertaken a comprehensive "Universalgeschichte in Einzeldarstellungen," which is designed to fill forty volumes. The first instalments, 'Egyptian History,' by Johannes Dümichen, and the 'Ancient Persian History to the Extinction of the Kingdom of the Sassanide,' by Ferdinand Justi, are all that could be wished. A peculiar feature is the addition of illustrations, an experiment that has been repeated in the 'Illustrated History of German Literature,' by R. Koenig, which is enriched with portraits of writers and fac-similes of MSS. and editions. The previous example is the sumptuous and well-written 'Egypt' of the well-known Egyptologist and archaeological romance writer, Georg Ebers, which has been followed by a somewhat similar book, 'Hellas and Rome,' by the historian of art and costume, Jakob Falke. Among books dealing with recent history the first place is due to the 'History of France from Louis Philippe to Napoleon III.,' by Carl Hillebrand, the distinguished historian of literature. The portion published extends from the Revolution of July to that of February. The author was for a great part of this time resident in Paris, a journalist and contributor to the *Revue des Deux Mondes*, and was an eye-witness of a number of the events related.

In the history of art, besides a second edition of Gottfried Semper's 'Style in the Fine Arts,' an epoch-making work that unluckily remains unfinished, I have only to mention the careful studies on the Renaissance which Hermann Hettner, a man of fine taste both for letters and art, has brought out under the title 'Italian Studies.' Niccolò Pisani and the decorations in the Spanish Chapel at Florence and in the Campo Santo at Pisa form the main topics. The Munich painter Friedrich Pecht's studies and reminiscences, under the name of 'German Artists of the Nineteenth Century,' contain contributions to the history of the most recent German art, while the Berlin

painter and critic Ludwig Pietsch, in his 'Pilgrimage to Olympia,' describes his journey to the scene of the excavations in Elis, and his wanderings thence over the Peloponnesus. It is partly an artistic book, partly a volume of travels.

Among the latter is to be reckoned the 'Wanderbuch' of Field-Marshal Moltke, which would deserve attention on account of its authorship, even were its contents less valuable. This silent observer is quite capable of writing well, and has viewed not only the strange East, as his Turkish diary showed, but also the to all appearance well-known West—Rome, Paris, and Spain—with the eye of a discoverer. His studies of the Campagna, which he undertook to survey during a summer visit to the Eternal City, furnish perfectly novel and instructive pictures. 'The Landscapes of the Odyssey,' by A. v. Warsberg, whose first volume deals with the realm of Alcinous, his second with the colonies of the ancient Cereyans, and his third, still to come, is to picture the kingdom and home of Ulysses, are distinguished, so philologists say, less through accuracy than enthusiastic glow of colouring. The African travellers' Oscar Lenz and Hübner-Schleiden have both produced 'Studies of West Africa,' the one from Senegal, the other from "Ethiopia." Of two Germans who have travelled in America this year, the one, Franz Engel, has brought out some excellent ethnological studies, with the title of 'Under the Tropics'; the other, Carl Sachs, was sent by the Berlin Academy of Science to Caracas, to study the South American electrical eels (Gymnoti), and perished soon after his return during a tour in the Alps. He left behind him an account of his experiences in the Steppes on the Orinoco, called 'Aus den Llanos.'

The harvest of literary history is comparatively rich. 'Die Familie Mendelssohn' is the title of a pleasant book, compiled from family papers by Sebastian Hensel, the nephew of the composer Mendelssohn, and the son of his darling sister Fanny. Besides Felix Mendelssohn, whose character is familiar to everybody from his charming letters, the figures of his parents and brothers and sisters stand out as models of simply noble manners and true peaceful quiet. The son of Lessing's friend Moses, and the father of Goethe's favourite Felix, the Berlin tradesman Abraham Mendelssohn was himself an able but very modest man. His sister Dorothea was the wife of F. Schlegel, and the mother of two celebrated painters of the Nazarene school, Johann and Philipp Veit. His daughter Fanny, the wife of Hensel, the painter, was as full of talent as her brother, and he placed several of her settings among his own. The house of this gifted family was one of the most frequented and respected in Berlin, whose clever women, Henriette Herz, the friend of Schleiermacher, and Rahel Levin, the wife of Varnhagen, made the *salon* a part of German literary society. The accounts given of Felix's intercourse with Goethe form an interesting addition to Goethe literature, which has also been enriched from other quarters. The unwearied student of Goethe, G. v. Loeper, has published a new edition of 'Faust,' with all the supplements and fragments and a running commentary. He has also published letters from Goethe

to Sophie La Roche, the once celebrated novelist, the friend of Wieland's youth, and the grandmother of Clemens and Bettina Brentano. As a supplement Loeper has published Goethe's letters to Bettina, which were printed with capricious alterations in her book, 'Goethe's Correspondence with a Child,' and are now given in their original shape. They are much colder than they had been made to appear; the passionate love the lively imagination of "the child" had evolved for herself. To the correspondence of Schiller with Koerner, and of Schiller with W. v. Humboldt, has been lately added Humboldt's correspondence with Koerner, in which unfortunately the letters of the latter are missing, they not having been discovered. The contents are almost exclusively æsthetic, and the reverence of the writer for Schiller and Kant is once more shown. Among the many Charlottes who for good and evil were mixed up with our two great poets, one, the eccentric friend of Schiller, and afterwards of Jean Paul, Charlotte von Kalb, has been made the subject of a biography by Emil Pallaske, who does his best to conceal her many failings. On the other hand, another Charlotte, the "motherly" friend of Goethe, who was eight years her junior, Charlotte von Stein, has been ruthlessly stripped by Edmund Hofer of the halo with which enthusiastic admirers, such as Schoell and Dünster, have endeavoured to surround her relations to the poet, and the conjecture, first put forward by G. H. Lewes, that feminine motives had to do with her jealousy of the poet's future wife has been strengthened. On the other hand, another woman, whom Goethe probably loved more sincerely than any other, Elizabeth Schoenemann, the Lili of so many superb lyrics, has received a tardy compensation for the excessive depreciation of the biographers by the publication of her letters and reminiscences by the husband of her granddaughter, Count Dürckheim. Not only Goethe and Schiller's families are brought before the public, but Lessing's also. In the collection of 'Letters to Lessing,' published by A. Redslob, letters from members of his family appear for the first time. With exception of the letters of his father, a most honourable clergyman of moderate intellectual ability, and those of his mother, a simple pious Christian, the impression made by the poet's nearest relatives is not very pleasing. Further have to be mentioned the letters of the Swiss doctor J. G. Zimmermann, the celebrated 'Zimmermann on Solitude,' collected by Bedemann; while the career of another Swiss, Niklaus Manuel, a magistrate of Berne, once renowned as a painter, writer of comedies, reformer, statesman, and soldier, has been written by his countryman J. Baechtold.

A paragraph must be devoted to the ever growing Bismarck literature. The Chancellor is a self-made man, and should retain the right of painting his own portrait. For the man Bismarck this has been achieved by the issue of the 'Bismarck Letters,' the letters of the prince to his wife, his friends, and his sister and confidante Malwina. For Bismarck the politician L. Hahn has undertaken to do the same thing by arranging his speeches, his despatches, and diplomatic acts in chronological order, without note or comment, so that the whole might be styled,

in the fullest sense of the words, 'Prince Bismarck painted by himself.'

If absolute rule and absolute knowledge may be deemed akin, the transition from the German Chancellor to German philosophy is not so violent as it seems. To be sure, the latter is no longer under the delusion that it can arrive at the possession of all truth through the so-called Pure Reason, to the exclusion of all Experience. On the contrary, the materialism now so widely spread, which has usurped the vacant throne of philosophy, believes it can arrive at the possession of all truth through Experience, to the exclusion of all Reason. To the confident utterance, "Nil ignoramus," that issues from the group of naturalists who follow the lead of Haeckel, the spokesman of another group, Dubois-Reymond, opposes a categorical "Ignorabimus" in reference to the origin of life and consciousness. The greater number of the philosophers of the present day, however, hold with Kant that man, with the help both of Reason and Experience, can know only of that of which the constitution of the human powers of cognition permits the knowledge. The consequence of this return to the principles of the 'Critique of Pure Reason,' which is the mark of a whole school which styles itself the Neo-Kantian, is shown in the fact that the largest part of recent philosophical works treat of logic and the theory of cognition, a considerable number of the history of philosophy, especially of the Kantian, and the smallest part of metaphysics or the construction of new systems. In the first-named field the most important attempt, since the appearance of Lotze's 'Logik' some years back, at an 'Inquiry into the Principles of Cognition and the Methods of Scientific Investigation' is the inductive 'Logik' of W. Wundt; in the history of philosophy the most interesting production is the first volume of a history of the same by W. Windelband. In the last-named direction the chief publications are Lotze's recasting of his 'Metaphysics,' issued over twenty years ago, and Frohschammer's attempt to introduce the poetical imagination as the principle of the "Weltprozess," an attempt not to be praised on the ground of scientific exactitude. The former endeavours, as he has previously done in the anthropology he brought out some years ago under the title of 'Mikrokosmos,' to base metaphysics on ethical principles; the latter, as he has explained in his recent explanatory pamphlet 'On the Sphere of the Imagination according to Kant and Spinoza,' is anxious to derive the unity and harmony of cognition and the actual world from the force of imagination working harmoniously in both. The importance of Kant for the theory of cognition has called into life an abundant literature, which in part, like Kehrbach's edition of the 'Critique,' busies itself with the philosophical determination of the original text, partly with the genesis of the critical philosophy among Kant's predecessors and in himself. To the latter belong works by Otto Caspari, who deals with Kant's theory of knowledge, by Hermann Wolff, who deals with the pre-critical treatises of Kant, and by R. Zimmermann, who treats the once celebrated mathematician and logician Lambert as a "precursor

of Kant." Zimmermann has devoted another essay to 'Kant and the Spiritualists' which explains his relation to Swedenborg, and proves that the German spiritualists, who, like Zoellner, strive to give a philosophical basis to their superstitions, are mistaken in counting Kant an ally. Kant, although not averse to the belief in the existence of more worlds than one and in the "Dasein einer pneumatischen Welt," yet curtly and contemptuously declared the meddling with questions about spirits "idle and over-curious." ROBERT ZIMMERMANN.

GREECE.

THIS year has been very barren; nevertheless a few works of permanent value have appeared. Foremost amongst these is one by M. Sp. Lambros, 'The Remains of Michael Akominatos,' now published for the first time from MSS. in the Magliabecchiana and the Bodleian Library, and issued at the expense of the municipality of Athens. Every page bears evidence of honest, careful work, and the book is valuable not only in itself, but as showing a capacity for patient, unremunerative labour rare in Greece. The subject of the work, one of the finest characters in mediæval Greek history, was elder brother of the historian Nicetas, and himself Archbishop of Athens for thirty years. On the entry of Otho de la Roche he retired to Ceos. According to Hopf, it was a daughter of Michael's who, as mentioned by Matthew Paris, instructed at Athens John of Basingstoke, Archdeacon of Leicester (d. 1252). M. Phylaites (Deputy for Chalcis) has just published a useful 'Handbook of Constitutional Law,' containing much information in small space. English procedure is carefully treated, but it is matter for regret that the author has almost exclusively derived his information on the subject from foreign sources or defective translations. Of the important light thrown on English political history by the works of Stubbs, S. R. Gardiner, or even Ranke, he shows no knowledge. Moreover, Macaulay and Bagehot are quoted where Hallam and May would be more satisfactory. An index, too, is much needed. Otherwise the book is deserving of all commendation. The second volume has just appeared of Routiri's (Deputy and ex-Minister) 'Constitutional Organization of the Hellenic State.' The present volume affords a general view of the judicial, municipal, and economic machinery of Greece as compared with that of other states, especially Great Britain. Other works are—Kassa 'On the Roman Law of Inheritance'; Pentaki, 'The Koran,' translated from the original, with notes; Cordella, 'Athens from an Hydraulic Point of View' (with plans), a useful summary of an urgent question.

M. Sakellarios (a name already respectable in Greek literature of the eighteenth century) has lately compiled a dictionary of ancient Greek (in four volumes), which has at once taken its place as a standard work; also a 'School Grammar of Modern Greek,' clear and simple. M. Cormanoudis, the eminent archeologist (Corr. Ins. Fra.), is preparing a valuable Greek dictionary, partly founded on Liddell and Scott, but enlarged by his own researches among ancient inscriptions. A useful book to foreigners will be M. Deffner's forthcoming 'Deut.-Griechisches u. Griech.-Deutsches Wörterbuch,'

on the plan of Sachs's work, and issued by the same publisher. Turning to lighter literature, we find an excellent metrical translation of Lessing's 'Nathan der Weise' by the well-known Ang. Vlachos. It is a dainty little volume, and in paper, printing, and general "get up" will bear comparison with all but the best French workmanship. Attempts have been repeatedly made to start a sort of Publishers' Circular, but have always failed. In the absence of any complete list, it is impossible to give any but an approximative total of the year's publications. The total of publications from January 1st, 1874, to January 1st, 1879, exclusive of periodicals, appears to have been about 940; the highest total (254) was attained in 1877, the lowest (158) in 1875. Of these nearly two-thirds are pamphlets of under 100 pp., many of them mere reports, prospectuses, &c. No list for 1879 exists, and the entries in the Catalogue of the National Library do not amount to eighty names. The annual bulk of original works in general literature is small, and consists almost exclusively of comedies, verses, biographical notices, and political tracts. The list of names in this department is longer than in any other, but the entire annual result would scarcely fill 3,000 octavo pages. Next to these the largest proportion consists of school-books, linguistic dissertations, and disquisitions on classical authors or subjects. These are mostly *réchauffés* by university students of their professors' lectures dressed up with a little second-hand foreign erudition. "A little learning" is by no means "a dangerous thing" in Athens. Another frequent form of literary activity consists in translating a classic into modern Greek. As the language employed is unintelligible to the only class who need translations, the process is as inexcusable as the boarding-school exercise of "turning Chaucer into good English." Foot-notes would meet every need, and would save Greek boys and girls from the permanent injury of having eye and ear blunted by mutilated Hellenic. Much of the best literary talent of Greece is expended on periodical literature. In this department M. Emm. Roidis stands unrivalled. His writing shows the fine edge, flexible language, and keen critical faculty of the French school of essayists. Geography and zoology are little studied; geology not at all. Astronomy, mathematics, chemistry, and botany seem more popular. Fine arts literature is a complete blank; the same may be said of military books, save a few pamphlets compiled from manuals issued for *sous-officiers* in France. Works on law and constitutional government, both original and translations, are numerous, often good, and in great demand. There are thirty-four newspapers published in Athens, and twenty-two in the provinces, besides thirteen abroad. Of reviews thirteen appear in Athens and two in the country. Besides these Greek contributions are frequent in the *Bulletins* of the Société pour l'Encouragement des Études Grecques and of the French and German Archaeological Institutes.

During the last four years the Parliament Library has been increased from six thousand to sixty thousand volumes, and is now a model of what such a collection should be. Foreign Governments (including the English)

have been most liberal in their gifts. Perhaps Oxford and Cambridge may follow their example. A. F. YULE.

HOLLAND.

In the last few years some of our painters and prose writers have exhibited a great predilection for characters and situations taken from the lower classes of the people. I understand the attraction there must be in the simple ways and the less artificial expressions of the people for authors who glory in a characteristic and idiomatic style, just as easily as I can feel why a painter with a bold brush prefers the street, the cottage, nay, the garret, to the drawing-room, when he is looking about for a model. But it is not to be denied that the difficulties of the *genre* are many. How hard it is to be "familiar, but by no means vulgar"! How difficult both for the philanthropist and the pessimist not to exaggerate the virtues of the working classes and the hardships of the poor! Let an Englishman see many of Mr. Israël's last pictures, and the odds are ten to one that he will believe the Dutch to be a nation of plain, low-spirited fishermen, most of them in the last stage of starvation. Let him read Cremer's novels, and he will expect to find jolly, stout farmers, with good-natured wives and pretty daughters. But, real or unreal, fishermen and farmers are now beginning to give way, in our literature at least, to the lower class of townspeople. Three young authors appear at the same time before the public, each with a small volume of tales whose heroes and heroines, for the greater part, belong to this class. Mr. Martin Kalff's 'Beelden uit het Volksleven' are spoiled by the obvious effort of the author to make his peculiar views on religion, society, and morals prevail. In point of style he is far inferior to Mr. Otto, whose 'Hand in Hand' will certainly please many readers of taste and of rather a sentimental turn of mind. The native country of his personages is neither Holland nor any place on earth that I know of, short of Utopia. There never were, and never will be, I believe, such refined and poetical fishermen as his "Wiebe Blok." The description of the undertaker and the gossiping charwoman in 'Baas Klop' is capital, however. Mr. Justus van Maurik, who has made such a good impression already by a play, 'Janus Tulp,' is the author of the third volume, 'Uit het Volksleven.' Some of the tales are graphic little sketches of Amsterdam life. The old woman who gives her name to the best of his tales, "Mie de Porster," is a type in her way, just as Trotty Veek is in his. There is a wonderful touch of reality about her, and her virtues and prejudices mark the genuine Dutch-woman of the lower class. The style is good; the expressions, as the *genre* requires, are sometimes coarse, but never disgusting; the descriptions one moment amusing, the next touching.

Very good novels are Mr. ten Brink's 't Verloren Kind' and Mr. Wolters's 'Anna de Ronde.' In Miss Kruseman's two mediocre tales, 'Willen en Handelen' and 'Fellah Damstone,' the leading idea seems to be that gratified love is the only power that gives happiness, and disappointed love destroys all human bliss. The moral of Mrs. Westreene's 'Benyd en Beklaagd'

is far different. The all-powerful tyrant Love succeeds only for a time in making his votaries miserable; but in the end they find other things worth living for, and are not quite unhappy. In many respects Mrs. Westreene's book, which I think inferior to her 'Oudvaders,' is a quiet protest against the materialism of our days. Her Auguste is egotism and coquetry personified; diametrically opposite to this heartless beauty is the unobtrusive Elizabeth, who quietly seeks to promote the happiness of others, and at the same time finds her own. Quiet and unobtrusive are the last terms I should choose to characterize Mr. Brunings's heroine in 'De Valkenburgers.' She is a girl brimful of fun and sparkling with originality; she pervades the whole book with a peculiar charm, and makes you forgive the author his commonplace Don Juan, who seduces all the young women in the book but one. The perusal of Miss Gallée's 'Twee Vreemdelingen' is the best illustration of the common saying, "All work and no play." Mr. Alberdingk Thijm is publishing his 'Verspreide Verhalen,' the first volume of which contains many interesting tales, half historical, half romantic, about the most suggestive personages of our literature; for instance, about Geertruid van Oosten, a *religieuse* of the fourteenth century, whose name is inseparably linked with one of our oldest and prettiest popular songs; about Stalpert van der Wiele, a lyric poet of the seventeenth century; and about the amiable and accomplished Maria Tesselschade, whose charming features are well known to English people since the publication of her portrait by Mr. Tadema in Mr. Gosse's 'Studies in the Literature of Northern Europe.' Her sister Anna is the subject of an essay of Prof. Moltzer's.

Two new poets have arisen, both of them young and of some talent: Mr. Gosler, the author of 'Licht en Schaduw,' and Mr. Waalner, whose little book is simply called 'Poësie.' Both seem to promise something good for the future; we cannot decide yet if they have the passion and the vigour which go to the making of first-rate poets. Of Mr. Emants we have a poem, in three cantos, called 'Lilith' (Adam's first wife, whose acquaintance Faust made in the Walpurgis night). The conception of Mr. Emants's poem is bold and new, though a little confused; there are beautiful lines and striking passages in it, but the spirit of Schopenhauer's philosophy has too much influenced the author not to make itself disagreeably felt in his poem. Besides this poem, Mr. Emants has given to the public a novel which proves him to be a disciple of the naturalistic school. It is a pity that the adherents of the naturalistic principles in art seem to be so keen-eyed for all that is ugly and wicked, and, on the contrary, so purblind to what is noble and pure.

As a rule I do not mention the manifold translations in prose and poetry which are yearly published in our country, but for two of them I will make an exception: first of all for Mr. Burgersdijk's excellent versions of Shakspeare's 'Cymbeline,' 'Romeo and Juliet,' and his admirable versions of some of the Sonnets; and, secondly, for Mr. W. W. van Lennep's translation in blank verse of Keats's 'Hyperion,' because the effort is bold and the result rather a success. In the

introduction are the dialogue between Saturn and Thea, the description of the place of refuge of the Titans, and the dialogue between Apollo and Mnemosyné; the translator shows that Mr. Busken Huët said a little too much in his paradoxical lecture on 'Kunstgenot' when he called a translation of 'Hyperion' a vain effort.

Mr. Busken Huët has published another volume of 'Literarische Fantasiën,' containing essays on Victor Hugo, Paul de Kock, Lord Lytton, &c. Another valuable book of this fascinating, but often paradoxical, author is 'Het Land van Rubens.' In his entertaining manner he leads us through most of the interesting towns of Belgium, and by the way he gives many a hint on Flemish art and artists, Belgian literature and literary characters. One part of his readers, for whom the names of the Van Eycks, Metsus, Van Mander, Jordaens, Van Dyck, and Rubens are the names of old friends, will thank Busken Huët for his appreciation of them, and the other part will feel their curiosity excited and their interest heightened in the native country of so many great artists.

Under the inappropriate title of 'Causerien,' Mr. Berckenhoff has published a readable volume of letters to a supposed lady friend on art and criticism. The Rev. J. Craandijk has just issued the fourth volume of the 'Wandelings door Nederland,' so beautifully illustrated by Schipperus's drawings. Mr. Van Assendelft de Coningh has written a pleasant book called 'Ontmoetingen ter Zee en te Land.' It is, of course, interesting to hear a man, who can boast of a forty years' experience as a sailor, speak about his first impressions when a boy of fifteen, and of many an incident he witnessed when a man. Very important, not only for us, but for the English too, I fancy, is the book which Mr. Tromp has written on South Africa, and his little tract on the Zulus. As secretary to Mr. Burgers, he has had frequent opportunities of seeing and hearing things worth knowing and not generally known at the time of the cession of the Transvaal. Part of what Mr. Vyn has written on the subject has appeared in an English newspaper, if I am not mistaken, and the rest is being translated into English.

As to history our harvest has not been plentiful this year. The fourteenth and fifteenth volumes of Mr. Nuyens's 'Algemeene Geschiedenis' have appeared, and Dr. Van Vloten's 'History of the United Netherlands' is always progressing. A great adept in ecclesiastical history, Dr. Moll, died in the course of this year. Many of his researches are valuable, and for this branch of history we have lost in him one of our best authorities. He is the only literary man we have lost this year. But the illustrious dead are not forgotten. In the beginning of the year a simple monument was placed in the Amsterdam churchyard to mark the spot where Potgieter was buried. A few days after that ceremony the day was commemorated on which our greatest poet died, two hundred years ago. Vondel is often made the apple of discord between Roman Catholics and Protestants, because of his conversion to the Catholic Church. It was to be expected that on this particular occasion the voice of

faction would be silent, as it was the poet that was to be honoured; but this was not to be. The opposition of the violent anti-Papists did not succeed, however, in spoiling the Vondel festival. Mr. Schaepman (the representative man of Catholicism) delivered a glowing and eloquent speech in honour of Vondel. Protestants, Catholics, and Jews celebrated his memory in music and verse. The printing of Schaepman's flowery speech occasioned a violent controversy. Prof. A. Pierson attacked the panegyrist and Vondel in the same breath, in a little pamphlet more narrow-minded than might have been reasonably expected of the man who wrote the beautiful essays on Mr. Swinburne in the *Gids*. Vosmaer took Pierson's side, but Mr. Ising, Dr. Van Vloten, and Mr. Dyserinck fought successfully in the opposite camp. A more peaceable homage was paid to our immortal authors, Agatha Deken and Elizabeth Wolff, by the reissue of one of their finest works, 'Sara Burgerhart,' by Mr. Stellwagen.

The renewed interest in such thoroughly Dutch books comforts us for the indifference which our people sometimes shows for its history and its glorious past. So the celebration of the three hundredth anniversary of the Union of Utrecht, which I mentioned a year ago, dwindled away into a patriotic speech of Dr. Van Vloten and a projected monument in honour of Jan van Nassau. (It is true that the sad losses we suffered in the deaths of the Prince of Orange and Prince Hendrik prohibited most public rejoicings.) But as every day brings us new publications of the glorious works of our great authors of the past, let us take this as a sign of the revival of patriotism, and as a good omen of the palmy days that may yet be in store for us.

E. VAN CAMPEN.

HUNGARY.

My report of the *belles-lettres* of Hungary must begin at the end, for it was in the last weeks of the present year that the chief work of 1879 was brought out by the greatest of living Hungarian poets, namely, by John Arany, under the title of 'Toldy Szenelme' ('The Love of Toldy'), an epic poem, with which the author has concluded his famous Toldy trilogy, of which the first part, a description of the youth of the hero, was published in 1846, whilst the third part, in which the fall and the death of Toldy are related, came out in 1854. It is gratifying that the author should have taken the trouble to work out the middle part at an advanced age and when in declining health. While the two parts previously published show a striking simplicity of conception and a classical severity, the portion recently issued belongs to the romantic school, and is written in a style touching by its pathetic episodes and exhilarating by its humour; indeed, the work would do honour to a poet who was in the prime of life. The Toldy tale, out of which Mr. Arany has constructed his poetical masterpiece, does not seem to be of purely Hungarian origin, for, judging from some details, there are unmistakable signs of the influence of the French so-called Gamelyn story, of which Shakespeare also has made use in one of his comedies. This is the opinion expressed by Prof. August

Greguss in his recently published book, 'Shakespeare Pályája' ('The Career of Shakespeare'), a work to which the Hungarian Academy has awarded a prize, of which the learned author is fully deserving, for his book is not only an acquisition to Hungarian literature, but it may be looked upon as a useful supplement to Shakespearean literature in general. Prof. Greguss gives us, amongst other valuable information, a history of the translations of Shakespeare published in Hungary from 1790 to the present time, and he has fully succeeded in his attempt to collect the most important and interesting details about his predecessors who wrote on the life and the work of the great British poet, as well as upon the dramatic literature of England.

I briefly touched on Francis Pulszky's memoirs ('Életem és Korom') in one of my earlier reports, when a few detached chapters came out in one of our leading periodicals. The first volume is now before me, and may be said to be mainly of political interest, giving as it does accounts of those political events which preceded the revolution of 1848; but it provides at the same time a lively and true picture of the literary movement of those times. I hope to be able to speak in my report of next year of the third volume of these memoirs, which treats of the life and experiences of Mr. Pulszky in London, where he retired after the collapse of the revolution. He was liked and esteemed by the best of English society; and this portion of his book is sure to interest many Englishmen. Much inferior in importance, but belonging to this class of literature, is 'Déryné Naplója,' 'The Diary of Mrs. Déry,' an actress of note during the first half of this century, who, born in 1793 in Jászberény, came at the early age of fourteen upon the stage, where she remained an active member during the whole half of a century. She began her memoirs in her seventy-seventh year, and had just time enough to finish them shortly before her death. In a simple but effective narrative, which proves that in the author a remarkable writer has been lost, she offers a highly interesting picture of the social conditions of her age, and particularly of the struggles Hungarian dramatic art had to endure in the contest with its German rival upon the stage of Pesth. At present things have greatly changed. The Hungarian drama, in spite of its comparative youth, is enough developed to satisfy the exigencies of a cultivated nation, and whilst the three Hungarian theatres at Buda-Pesth are always crowded, the German one is totally neglected and almost closed.

From the memoirs, rich in novelistic elements, I pass to the novel itself, and here meet in the first line with Maurice Jókai's 'Rab Ráby' ('Ráby the Prisoner'), which is the history of an Hungarian nobleman of the time of Joseph II., a favourite and a confidential servant of the emperor, by whom he was sent to Hungary in order to investigate into certain abuses and frauds committed in the small town of Szent Endre (near Buda-Pesth) by the local officials. Considering the great power that in that time was placed in the hands of the County officers, as well as the well-founded suspicion with which the Magyars viewed the Germanizing efforts of the emperor, it was

natural that Ráby should soon come into collision with the County administration, and having been thrown into a prison, it is said that he underwent the most cruel treatment, and that he was only released after several years' imprisonment, utterly broken in body and mind. M. Jókai has taken the subject of his novel from a German book published, 1797, in Strasbourg, in which the sufferings of Ráby are related. The writer was evidently Ráby himself, and the exaggerated tone may be easily understood. M. Jókai does not exactly exculpate the men who administered the detestable system of that time, but he finds some excuse in the strong constitutional feelings of the Hungarians and in their justifiable fear of the Germanizing imperial court. And in that particular he is right. Another novel of M. Jókai has come out under the title of 'Szabadság a hó alatt' ('Liberty under the Snow'), the scene of which is laid in Russia during the reign of Alexander I., and in which the actors have sadly little of the Russian character. The novel is, nevertheless, full of interest, and has made quite a sensation in Russia. Except Jókai, our novelists have not produced much during the year; there are, to be sure, a few tales, such as 'Rajzok' ('Sketches'), by Zoltán Beöthy, and 'Itt a szép alföldön,' by L. Abonyi, in which the life and vicissitudes of the inhabitants of small towns and villages are depicted. Similar books are written by a few of our lady writers, whose chief characters are usually women. Such, for instance, are the novel entitled 'A két Nővér' ('The Two Sisters'), by "Homoród" (a pseudonym), the 'Rajzok' ('Sketches'), by Mrs. Atala Kisfaludy, and the 'Egy rut kis leány története' ('The History of an Ugly Little Girl'), by Mrs. L. Büttner. The number of our lady authors is not considerable, but some of them have become conspicuous by their talents and literary merit. I have given more than enough space to *belles-lettres*, and I shall conclude with the mention of the novel 'A Költő regénye' ('The Novel of the Poet'), a kind of autobiography of M. Vitkovich, which was written in 1802, and edited at the cost of the town of Erlau, the birthplace of the author, in commemoration of the centenary of his birth, celebrated two years ago. Particularly attractive to the Hungarian reader are the posthumous works of Count Stephen Széchenyi, the great Hungarian patriot, who was so intimately connected with the revival of the Magyar nation, and who, famous as a politician and an eminently-practical man, shows himself in his writings possessed of high gifts for literature. The Academy has done a useful work in entrusting M. Antony Zichy with the editing of Count Széchenyi's papers.

The poems published this year do not deserve particular attention. The same can be said of the drama, in which branch our literature was, however, enriched with some good translations, mostly of English authors.

Turning to Hungarian philology proper, I have to mention the publication of the seventh volume of the 'Nyelvemléktár,' consisting of a MS. of a religious work dating from the sixteenth century; the carefully revised edition of the old poet J. Balassa, published by A. Szilády; the discovery of the so-called 'Lobkovitz Codex,'

by M. Csontosy, containing legends from the sixteenth century; and the 'Historical Dictionary,' just undertaken under the auspices of the Academy by Messrs. Szarvas, Simonyi, and Wolf, which will be most welcome to students of Magyar philology; for in spite of the insignificant changes the grammatical forms of the Magyar language have undergone during the last four or five centuries—changes not to be compared with those to be found in other languages, such as the French, English, and German—there are still some peculiarities full of interest which throw a good deal of light upon many grammatical questions still pending, and enable the philologist to trace back in the far past the originality which our language has preserved, in spite of Slavic, German, and Latin influences.

In comparative philology the foremost place belongs to the 'Comparative Dictionary' of Prof. Budenz, of which the fourth volume has appeared in the course of this year, Prof. Budenz having finished the words beginning with consonants, will now treat those beginning with vowels, which is evidently the smaller portion of his work, for in the Finn-Ugrian languages, as in the Turco-Tatar ones, the number of words beginning with consonants is predominant. As belonging to the study of Finn-Ugrian languages I may mention the publication of 'Lapponian Texts,' by Prof. A. Genetz, of Helsingfors, collected by himself during his travels amongst the Laplanders, full of linguistic as well as ethnographical interest. Prof. Vámbéry has edited and translated specimens of poetry of the Turkoman bard Makhdumkuli, the first Turkoman text published, and copied from a manuscript which the translator received through the generosity of Mr. Thomson, Secretary to the British Legation of Teheran. Students of classical philology may be interested to hear that Prof. Tewrewk is rapidly progressing with the edition of the Codex of Festus, forming a part of the Corvinia, which the Sultan has sent as a present to the Hungarian nation. As last, but not least, I have to mention Prof. Simonyi's 'Grammaire Raisonnée' of the Magyar language, based upon the results of modern philology, and worked out on an independent new method, with due illustrations derived from the comparative grammar of the Finn-Ugrian languages and from an assiduous study of the old literary monuments.

On turning to the contributions to historical science, which is always cultivated in Hungary with a zeal almost unequalled in any country of Europe, I have to mention Prof. F. Salomon's 'The History of Budapest in Antiquity,' a work creditable to the sagacity and learning of the painstaking author. Next to this stands Dr. H. Marczali's 'Historical Sources in the Period of the A'rpadians,' to which the Academy has awarded a prize, and deservedly, for such a book was much wanted. The writer proves the most ancient Hungarian chronicle to be of the date of 1150. A good deal of light is besides thrown upon a celebrated song, relating to the irruption of the Mongols in 1241, and upon the legend of St. Gerhard. Canon W. Fraknoi has favoured us with an admirable picture of the period of the Renaissance in Hungary under King Mathias in his work on 'Johannes Vitéz,'

the confidant of Hunyady, who became afterwards the tutor of the said king and Archbishop of Strigoniun. He proves to have been one of the most learned and enlightened prelates of his time. Not less interesting is Baron Radvánsky's book on 'Medieval Households in Hungary,' through which we get an insight into the struggle between the innovating influence of the West and the ancient manners and customs the Hungarians brought from the East.

A. VÁMBÉRY.

ITALY.

DURING the year now drawing to a close the attention of Italian authors appears to have been quite specially directed to the history of our literature. A number of interesting facts have been discovered which nobody had found out simply because people have now for the first time taken the trouble to search for them. Hitherto in our histories of literature the only endeavour has been to pay attention to the style of the different authors and their varying degrees of fame, and there was general acquiescence in the verdicts accepted in the Academies and the schools, and disseminated by them among the public. Three critics of incontestable ability, Signor Emiliani-Giudici, Signor Settembrini, and Signor de Sanctis, have in the present century protested against this national habit of regarding our literature, but all three have done nothing more nor less than replace this tradition by their personal independent judgment, which had more intimate connexion with their own mode of looking at facts than with the facts themselves. For some years past, however, the historical method has happily gained the upper hand in every kind of investigation, but more particularly in matters of literary history, and in consequence of the greater profit gained the public is naturally more interested in them than ever. The history of our literature is taught in three Universities, Pisa, Florence, and Bologna, by three professors, D'Ancona, Bartoli, and Carducci, who have founded in Italy a veritable school with an absolutely critical method, and it has already produced excellent results. Signor Bartoli continues the publication of his 'Storia della Letteratura Italiana,' a work on a large scale, of which the second volume has just been issued, and which treats of our literature in its infancy, analyzing among other points, thoroughly and most competently, the celebrated *chanson* of Ciullo, always a debated question, in regard to which the professor controverts the opinions recently put forward by Prof. Caix, and the authenticity of the 'Carte d'Arborea,' which Signor Bartoli naturally denies. On the other hand, the 'Chronicle' of Dino Compagni has found a learned, patient, and determined defender in Signor Isidoro Del Lungo, of the Academy Della Crusca, who has produced two thick octavo volumes. People cannot say after this that the Italians are always in a hurry. Signor Del Lungo, at all events, has had the courage to spend ten years of his life in proving a single detail in our literary history, about which he has written a thousand long pages. In presence of such devotion one feels tempted to confess oneself vanquished, and lay down one's arms before beginning to read the book,

it being reasonable to conclude that a man who has spent the best ten years of his life in persuading himself, and preparing to persuade the world, that Dino Compagni really wrote the book attributed to him ought to know his facts better than his readers do, and has for each page he has thought expedient to write a fresh argument with which to demolish their scepticism.

Without, however, desiring to disparage the book of Prof. Del Lungo, who, in any case, throws much light on the century of Dino Compagni, I believe Prof. Bartoli is occupying his time much more usefully, not only in recasting, after new documents and a more exhaustive examination of old ones, our literary history, but in undertaking as he has done with his habitual industry the illustration and description of the Italian manuscripts belonging to the National Library in Florence. The catalogue of these precious manuscripts had never been made; there exists a sort of inventory, unfortunately full of mistakes, in which it is easier to go astray than to hit the right road again. Prof. Bartoli was correct in supposing that students would be grateful to him for the trouble he has taken in examining for them and describing minutely, and yet without any prolixity, all the Italian manuscripts to be found in the largest and most important of Florentine libraries. A book of this sort is valuable from every point of view; first in itself, as supplying an account of the treasures of a great library, but, above all, for the time and money it saves. How many persons undertake a journey simply to see if a library contains a certain manuscript? How many persons pass through Florence and, not being able to stay, abandon the idea of visiting a library where without a good catalogue they are helpless? Prof. Bartoli's catalogue, of which the first two parts have just appeared, should be found in all libraries and on the tables of all who occupy themselves with serious researches into our literature. The intention of the learned editor is to publish a part every month, and it is to be hoped his enterprise may meet with such a cordial reception as to enable him to realize his project.

I have said enough to show that the Italians give examples of patience, but I have not exhausted my proofs. I have just received from Trieste a superb quarto of a thousand pages. The author, Dr. Attilio Hortis, already known by learned works on Petrarch and Boccaccio, although not yet thirty, is the head of the Municipal Library at Trieste. His new and really valuable contribution to our literary history is styled 'Studi sulle Opere Latine del Boccaccio con Particolare Riguardo alla Storia della Erudizione nel Medio Evo, ed alle Letterature Straniere.' The amount of erudition collected in this volume by the young critic is really astonishing. His work not only enables its possessor to dispense with a number of others, but exhausts the subject, so extensive and important, of the history of learning in the days of Boccaccio. It would seem as if all that could be said regarding a name so popular as Boccaccio's must have been said; yet Dr. Hortis has demonstrated that he has been the first attentive reader and the first complete critic of the Latin works of the author of the 'Decamerone.' The historical,

descriptive, critical, and biographical commentary of the young *savant* leaves his successors nothing to add to what he has written on a subject the importance of which is as clear as noonday now that it has fallen into his hands. Dr. Hortis has not only exhausted every source of information available to him at Trieste, but he has visited the principal libraries, Italian and foreign, in which he could hope to pick up some useful knowledge. This energy, patience, and conscientiousness, accompanied by great modesty and a clear and sober style of explanation, recommend the author and his book to the sympathy and consideration of all men of learning. English readers will be more particularly interested by some curious pages which Dr. Hortis has devoted to the rôle Boccaccio has played in English literature.

In connexion with the annals of our literature I have still to mention two conscientious studies of Dr. Olindo Guerrini on Giulio Cesare Croce and Francesco Patrizio; an interesting and well-written volume of the Senator Marco Tabarrini on the life, studies, and friends of Gino Capponi; a volume of Cesare Cantù's on the poet Vincenzo Monti, full of curious details; a biographical study on Alessandro Manzoni, published at Florence by Le Monnier (the *Nuova Antologia* is commencing the publication of an important and highly interesting series of the letters of Manzoni to his great friend Fauriel, written between 1807 and 1830); and the first volume of a 'Dizionario Biografico degli Scrittori Contemporanei,' in which, besides notices of the most remarkable writers of other countries, will be found a biographical picture of contemporary Italian literature. Signor P. G. Molmenti, a distinguished young critic living at Venice, has published an excellent book on Carlo Goldoni, while an interesting series of edited letters of Goldoni has been printed by Signor Ernesto Masi, of Bologna. Dr. Carlo Casati has brought out a set of letters and unpublished writings of the two brothers Pietro and Alessandro Verri, in which are found unexpected revelations about Beccaria. Prof. Trezza has edited a first volume of the letters of the poet Aleardo Aleardi, and prefixed a beautiful biographical introduction. I pass in silence over a multitude of small monographs and remarkable critical essays, such as those of B. Zumbini, F. D. Ovidio, D. Gnoli, Arturo Graf, Gaetano Sangiorgio, and others. But among the authors of biographies the first place this year is undoubtedly due to our great sculptor Giovanni Dupré, who has written 'Ricordi Autobiografici' in the best Tuscan, in a style at once most noble and simple. This book has been to us a revelation. Signor Dupré has published his first work at sixty years of age, and yet it will be a classic, and will be consulted by those who wish to know the life of Italian artists of our age, as people consult the life of Cellini in order to become acquainted with the life of Italian artists in the sixteenth century. What truth, what spontaneity of narrative, what charm in certain episodes, what sympathetic ardour throughout the book, in which artists will find most useful advice! Signor Dupré pleads for a noble realism, quite different from that of the so-called naturalistic school, which in art and literature, amidst all the variety of nature, loves and cultivates

only the indecent and the disgusting. The evil threatens to take root in Italy. A portion of our youth strives to imitate the least reputable poems of Lorenzo Stecchetti and the novels of Zola, who, I regret to say, is much more considered in Italy than in France. Two of our journals dispute with one another the honour of translating 'Nana'; a writer of talent, Signor Capuana, has been imprudent enough to pen a novel, 'Giacinta,' in the style of Zola, and dedicate it to his model. The whole city of Naples has applauded 'Therese Raquin' when played at the theatre, and, what is most serious and important, the present Minister of Public Instruction, Prof. Francesco de Sanctis, in his official holidays, condescended to extol the genius of the author of 'L'Assommoir' in a lecture delivered at Naples before some thousands of people. This incident gave some offence to our people of good taste, and delighted the nincompoops who idle away their time under the blue sky of Italy, where one would never have imagined that M. Zola would have found so many readers and admirers. Signor de Sanctis, who has never said a word about Balzac, a far truer and more original writer than his imitator, was led astray by love of popularity. People talk so much about Zola that he deemed it necessary to burn some incense to the idol, the demoralizing caricaturist who seems likely to naturalize us all. This act of weakness on the part of our clever critic has dismayed all Italians who still believe in the purity and nobility of an art which has no need to become foul in order to remain true. Realism as understood by M. Zola translates itself into Nihilism in life, that Nihilism of which a young Piedmontese, Signor G. B. Arnaudo, has produced a careful study in a little volume that appeared this year at Turin. It is no longer possible to talk, even in the name of naturalism, of *l'art pour l'art*. Words more than ever express things, and if the things represented are vile, vile shall we become. A reaction is necessary, and example and good sense are more powerful specifics than declamation and sermons. Rhetoric is fallen, but poetry, as Manzoni said, cannot die. It is the eloquent cry of indignation that my friend Giovanni Rizzi utters again in the fourth edition of his 'Grido.' Another poet, Felice Cavallotti, has, in a volume entitled 'Anticaglie,' combated the new realistic movement; but a man's writings are never wholly effective if they be not sustained by a well-balanced life. This want of balance mars the success of the campaign undertaken against the Realists by Signor Cavallotti, and imparts a grotesque air to it. Instead of listening to his somewhat illogical recriminations, I prefer turning to a little volume of verse called 'Lachrymæ,' in which Signor Giuseppe Chiarini bewails with touching tenderness the death of his son, or the beautiful verses which are to be found in Signor Rapisardi's translation of the 'De Rerum Natura' of Lucretius, or the lovely melody of 'L'Acqua,' a poem by Giuseppe Regaldi, or the graceful and less pretentious strophes of G. L. Patuzzi, Adolfo Gemma, Enrico Panzocchi, and Grazia Pierantoni-Mancini. I can return to the classic style with Signori Ettore Novelli and Giovanni Franciosi, or I can content myself with the 'Vecchiumi' of Giovanni Procacci. At Christmas we shall

be able to read a volume of original poems by the Marchesa Maria Ricci, a passionate Sicilian, who will display all the fire of love and all the disdain of indifference. Each poet should be entirely sincere and faithful to his colours whatever they are, although I prefer, naturally, those who remain attached to the Ideal, a word which, like conscience, no one can define, yet all the world understands what it means; and unfortunate are the nations and individuals who forget or neglect its meaning. The supreme sentiment of beauty made the greatness of Greece and Italy, and we do not wish to renounce the moral grandeur which translates itself into masterpieces of art and literature. No masterpiece is possible without this sentiment, and therefore we are grateful to those who work to maintain and develop it, and fear the rogues who are sapping it. In a handsome volume called 'L'Arte a Parigi,' of which a French edition will appear presently, the Senator Tullo Massarani has shown by his profound and subtle criticisms that the True and the Beautiful only become great when they form an harmonious whole. Art exists only when this harmony is attained: the decadence of contemporary art is essentially due to the little care taken to reconcile them. But I shall go too far if I interpolate my own observations into my record of the chief books that have attracted my attention during the year. I return, therefore, to simple enumeration. Among new Italian novels two more of the ultra-realistic school may be mentioned, 'Candaule,' by R. Sacchetti, 'Cesare,' by Bruno Sperani (pseudonym of a lady); a beautiful story by Barrili, 'Il Tesoro di Goleonda,' and an historical novel, the scene of which is laid in Rome in the seventh century, 'Saturnino,' by R. Giovagnoli; finally, the spirited sketches of Matilde Serao, a young Greek lady settled at Naples, and of Giovanni Faldella. Edmondo de Amicis and Salvatore Farina are each of them busy with a novel, and I hope to be able to announce next year their success. Among theatrical successes may be mentioned the tragedy by Vittorio Salmini, 'Potestà Patria'; two Italian comedies, 'Mercede,' by Achille Torelli, and 'Sorriso,' by Montecorboli; and a comedy in the Venetian dialect, 'Oci del Cor' ('The Heart's Eyes'), of G. Gallina. To the study of popular traditions precious contributions have been made by Signor de Nino, who has collected the customs of the Abruzzi, 'Usi Abruzzesi,' and Giuseppe Pitre, who describes the marriage usages in Sicily. Signor Giovanni de Castro has studied history in the popular poetry of Milan, and written an excellent work styled 'Milano e la Repubblica Cisalpina giusta le Poesie, le Caricature, ed altre Testimonianze dei Tempi.' Mainly on the basis of his own recollections Vittorio Bersezio describes in a most attractive manner the reign of Victor Emmanuel, giving a great importance to the account of the literary movement under that monarch. Of the same king Signor Oscar Pio has related, for the instruction of the army, the military life. Signor Ruggiero Bonghi sums up in a single volume of lectures, conceived in a large fashion and in broad outlines, the whole of the ancient history of the East and of Greece. Nicomede Bianchi and his competent coadjutors continue at Turin the

excellent collection of 'Curiosità e Ricerche di Storia Subalpina,' which has reached its thirteenth part. The 'Archivio Storico Lombardo,' the 'Archivio Storico Italiano,' and the 'Archivio Glottologico' continue their useful career.

Among journals and reviews, besides the *Nuova Antologia*, which always occupies the first place among Italian reviews and has become more and more interesting since it has, like the *Revue des Deux Mondes*, appeared twice a month, the *Giornale Napoletano*, the *Rassegna Settimanale*, and the *Illustrazione Italiana*, I ought to mention a new literary journal very well written, the *Fanfulla della Domenica*, with realistic tendencies, and the *Rassegna Nazionale*, which has for its main object to reconcile religion and liberty, edited at Florence by the Marchese da Passano. Count Terenzio Mamiani, the venerable patriot and philosopher, received last September an enthusiastic greeting from his native town of Pesaro. He has just brought out a remarkable volume entitled 'La Religione dell'Avvenire.' Count Mamiani is a Neo-platonist who has studied St. Augustine and St. Thomas, a poet, a dreamer, and a writer of the first class. He says well what he has to say, and he has a keen appreciation of all that is exquisite. His religion is pretty much the religion of all artists, the worship of the beautiful, and at bottom his Deity is perhaps still Greek rather than Christian.

ANGELO DE GUBERNATIS.

NORWAY.

IN Norway, as in the rest of Europe, modern literature has been to a great extent influenced by the fermentation of religious life. The English public has lately had an opportunity of becoming acquainted with the plan of the chief works belonging to this class of Norwegian literature, viz., the dramas of Dr. H. Ibsen, and especially 'Keiser og Galilæer' ('Emperor and Galilean'); a theological tendency is also to be traced in the works of Bjørnstjerne Bjørnson, often regarded as a rival to Ibsen. Even at an earlier period Bjørnson was intimately allied with a religious (and political) sect named after N. F. S. Grundtvig, the celebrated Danish poet and titular bishop, whose vague and mystic theories about the "people," as possessed of the remedies for all social evils, are so strangely mixed up with religious ideas that they have contrived to enlist Christianity, the first of all conservative powers, in the service of ultra-radicalism. Of this sect Bjørnson was a strenuous supporter, but of late he has given up more and more these Grundtvigian theories, and, under the influence of modern rationalism, has in our radical papers attacked the science of theology. From a scientific point of view these writings are of no importance, yet they should not be left unnoticed in a short review of the present state of our literature, because the author, as a poet of high repute, a frequent contributor to the newspapers, and an occasional platform orator, has acquired considerable influence in certain quarters, and because this total revolution in the author's opinions has left visible marks on his poetical productions. This opposition to the religious leanings of our people accounts for the *idée fixe*, like a red thread pervading his

poetry of later years, that the mass of Norwegian society is plunged in Philistinism, and that it is from indolence or cowardice that we want to shut ourselves out from those modern ideas which, in the poet's opinion, have inspired the great nations with a new and vigorous life. Thus, a few years ago, in his drama 'Kongen' ('The King') he set forth his republican opinions, less poetically than violently, denouncing royalty as an imposture and a lie; and much the same is the drift of 'Leonarda' and 'Det nye System' ('The New System'), two dramas published this year, in which the bulk of the nation is represented as ruled and swayed by what, in the poet's phraseology, might be termed a sort of conventional hypocrisy, and consequent intolerance towards whoever dares think for himself and ventures out of the beaten track. Many passages in these pieces bear witness to the author's great talent; there are strokes of pungent satire and scenes of true dramatic effect; but elaborate literary productions they are not. By devoted friends and partisans they are looked upon as new and striking specimens of the "realistic" poetry now in so much demand; by others they are considered an aberration or a decline. Still it would seem too hazardous from these later extravagances to predict the future of this impulsive and versatile nature. Indeed, I should not be astonished if Bjørnson one day again wrote a work which we all should agree in welcoming as an ornament to our literature.

From the pen of Henrik Ibsen we have just received 'Et Dukkehjem' ('A Doll's House'), a three-act drama that will indubitably throw all other literary productions of the year into the shade. It is the tragedy of a petted woman. The justice of the extraordinary *dénouement* may, perhaps, be questioned, but there can be no doubt as to the masterly drawing of the characters, especially that of Nora, the central figure of the drama, who, first the pet child of her father, and then the pet wife of her husband, in her egotistical desire to love and be loved shuts her eyes to all other duties, entangles herself in a maze of lies and dissimulation, till at last the sham fabric is shattered and she is left on the brink of insanity or suicide. 'A Doll's House' is decidedly one of the finest productions of Ibsen's manly and sombre muse.

Among the novels published this year I may note 'Herluf Nørdal,' a picture of Bergen life in the last century, by Mrs. Magdalene Thoresen; 'En gammel Jomfru' ('An Old Maid'), by Mrs. Colban, who gives an idyl of a woman's life in a Norwegian country town, in the easy and fluent style known from her earlier writings; and similar scenes have furnished Jonas Lie and Kr. Elster with subjects of two ably written novels, 'Adam Schrader' and 'Thora Trondal.' "Marie," the pseudonym of the most popular of our authors, has this year contributed a novel 'Ved Egen Kraft' ('Self-help'), written in her well-known female style, and in a spirit of simple and unaffected piety which has made her writings household words in our families.

Last, not least, should be mentioned Alexander Kjelland, a young author whose 'Novelletter' ('Novelettes'), though so slightly sketched as to hardly deserve the name, are marked by great spirit and

finesse, and may be regarded as the first fruit of an author of more than ordinary ability. They are, besides, written in an uncommonly pure style, no small merit at a time when our younger authors, and even some of the older, are too apt to show their originality by far-fetched words and fantastical locutions, thus mangling and spoiling the idiomatic simplicity of their mother tongue.

As to the peasant novel, up to this time the most popular kind of fiction in Norway, I am happy to state that at length it seems to be gathered to its fathers. The peasant's life, in itself no very rich mine, has been so thoroughly worked that the *genre* now has become fairly dull, what is left being only scraps from the tables of the great masters, to be picked up by the humbler performers who generally are willing to step in when the banquet is over.

The classical work of our folk-lore literature, Asbjørnsen's 'Popular and Fairy Tales,' appears this year in a new edition, admirably illustrated by our first artists. 'Kivleslaatten' ('The Tune of Kivle'), the well-known popular legend from Kivledal in Thelemark, has furnished Prof. L. Dietrichson with the subject of a polemical poem, in which he complains of the sad lot of those who devote themselves to the muses and the fine arts, and severely lectures both the Government and the public for their neglect of genius. The little piece is cleverly written, and the strictures are not without some foundation in fact. Our greatest desideratum in this respect is a state subvention to our national theatre, and if Mr. Dietrichson's pamphlet succeed in rousing our lawgivers to supply this deficiency, he will have done a good deed.

The great events to be noted this year in our scientific world are Prof. S. Bugge and Dr. A. Chr. Bang's researches into Scandinavian mythology. Before this sketch appears they may probably have been mentioned in the English papers, but they should not be passed over here, because in course of time they will no doubt greatly influence our historical views, and indirectly our literature in general. Every nation has a chauvinism of its own, and peculiar to the Norwegians (and the Danes) is the crotchet of a certain literary and political party that the Scandinavian nations through their old myths, as it were by a special revelation, have from the dawn of time obtained a loftier view of and a deeper insight into, the mysteries of life than other nations. But according to Mr. Bugge and Mr. Bang these old myths are borrowed from Greek and Roman sources, or from early Christian traditions, and if, as there is every reason to believe, they succeed in substantiating their hypothesis, it cannot fail to give a death-blow to this chauvinism. Our patriots will have to remember the year 1879, when the fatal but wholesome truth first dawned upon them that we, so far as these myths go, are *not* the chosen people, and that we must look for other and more solid titles to a rank among the nations.

H. LASSEN.

POLAND.

HISTORY has ever been a favourite study with the Poles, and I begin, therefore, with it. Of collections of materials may be men-

tioned the second volume of the 'Diplomatic Codex of Great Poland,' printed at the expense of Count Działyński; the letters (1546-1553) of Andrew Zbryzdowski, Bishop of Cracow, edited by Dr. W. Wislocki; the seventh volume of the town and country Acta contained in the archives at Lemberg; the first part of the 'Codex Diplomaticus Civitatis Cracoviensis' (1257-1506), edited by Dr. F. Piekosinski, as well as the fifth volume of the 'Monumenta Medii Ævi Historica,' issued by the Academy of Sciences of Cracow; and, lastly and most important, the third volume of the 'Monumenta Poloniae Historica,' which was begun by the historian August Bielowski, and has been continued since his death by Dr. Ketrzynski and Prof. Liske.

Of histories properly so called the most important is 'The Ancient History of Poland' ('Historia Pierwotna Polski'), in four volumes, a posthumous work of the able historian Julian Bartoszewicz. It forms a complete narrative of the early history of Poland, and its especial merit is that it deals with the condition of the Bohemians, Ruthenians, and other Slavonians who were in constant intercourse with Poland. Prof. M. Bobrzynski's 'Outlines of Polish History' has made an unusual stir. History in the proper sense of the word it is not; it is a treatise, written in the spirit of the political philosophy of the day, on the past of Poland. The work is remarkable for the pessimistic view the author takes of Polish history and such personages as Sigismund I. and his son Sigismund August.

Many valuable monographs have been produced, such as 'Kudak, the Border Fortress of the Ukraine,' by Maryan Dobiecki, a work crowned by the Academy of Cracow; 'Polish Livonia,' by Freiherr G. v. Manteuffel, &c.

Among memoirs, a favourite branch of literature in Poland, I may mention those of M. Zaleski, a deputy at the so-called four years' Diet, 1788-91. The writer was a Republican of the old stamp, and shows himself much opposed to the progressive party of his time. The memoirs of Count De Laveaux deal with the history of Cracow since the beginning of the century; those of G. Jul. Falkowski with the Hungarian Revolution of 1848-49, and the part played in it by the Poles.

The Poles pay particular attention to the history of their literature, and most of the books they produce are monographs intended to smooth the way for a complete history of Polish literature. J. I. Kraszewski, an indefatigable writer, has published a study on the life and works of I. Krasicki, by far the completest book yet written on the chief Polish poet of the eighteenth century. Alex. Rembowski has given a picture of King Stanislas Leszczyński as a political writer. R. Pilat has a critical treatise on the oldest Polish song, 'Bogorodzica,' and Sig. Węlewska has produced a life of two learned men—Adam Schroeter and Andreas Schonens. An important contribution to the history of literature and science in the first half of the century consists in the letters of the well-known historian Lelewel, of which two volumes have appeared. Dr. W. Wislocki has issued a continuation of his 'Catalogue of Manu-

scripts in the Jagellon Library.' The third volume has appeared of 'The History of the Theatre in Poland,' by Karl Estreicher, known as the compiler of a Polish bibliography for the nineteenth century in five volumes.

The golden days of poetry in Poland—and not, it would seem, in Poland only—are gone. The younger generation has no spiritual impulse, no ideal, and at best seeks to attain perfection of form. Very little verse is at present written in Polish, and it is impossible to regret the fact. This year two little volumes of poetry have seen the light by Chamiec, an historical narrative by Stan. Grudzinski, 'Two Grave Mounds,' and a collection of short pieces and satires by the humorous poet M. Biernacki, already known under the pseudonym of "Rodoc." Of far more importance is the edition, in three volumes, which Prof. Malechi has issued of the writings of Julius Slowacki, who is well known as one of the best three Polish poets of the present century.

I am sorry to say that the *répertoire* of the Polish theatre is mainly supplied by French *demi-monde* pieces (as is, indeed, the case all over Europe), which are much appreciated both by managers and the public, yet our native writers often score victories, especially the writers of comedy. Of these by far the most notable is Joseph Blizinski, who possesses genuine Polish humour. Kas. Zaleski has brought out a five-act comedy, 'Article 264,' which often sinks to the level of farce, and 'Dama Treflowa,' also in five acts, a greatly superior work, both for its tone and its more thorough characterization. Mich. Balucki has produced two pieces, 'An Amateur Theatre' and 'The Relations.' He is a witty writer, and is particularly popular in his native town of Cracow.

Tragedy and the historical drama appear rarely on the Polish boards. In Warsaw, on account of the obstacles offered by the censorship, it is impossible. The other theatres—outside Warsaw there are only three—are far too poor, and are private undertakings, avoiding outlay as much as possible, and therefore the dramas are simply published to be read, until some lucky accident, perhaps years after their appearance, puts them on the stage. This was the fate of the most beautiful tragedies in our literature, those of Jul. Slowacki, none of which was represented in its author's lifetime. It is, therefore, rather remarkable that in such unfavourable circumstances authors can be found to devote themselves to this branch of literature. I have, however, to mention this year a four-act drama with prologue by the able Warsaw actor Winzenc Rapacki, which deals with the fate of a Polish poet in the seventeenth century; a five-act play, 'The Oath,' by Adam Belcikowski; 'Cleopatra,' by Julian von Boradow, 'Francesca da Rimini,' by "H. W.," both five-act plays. A peculiar position is held by the works of Lad. Okon'ski (properly Swietochowski). I may also mention here an excellent book by Lad. Boguslawski, 'Rights and Means of our Stage.'

In speaking of novels the first place is due to the centenary celebrated this year of the Nestor of contemporary Polish literature, Joseph I. Kraszewski. The festival celebrated in his honour at Cracow in the be-

ginning of October has made his name universally known, and has conferred this advantage on Poland, that where Polish literature is little known or wholly unknown, people have learned with surprise that a single Pole has written not less than five hundred volumes, and consequently that Polish literature cannot be so unimportant and poverty-stricken as they imagined. In the present year this veteran has produced not less than ten novels, in eighteen volumes, not to speak of other works. Of the selection from his previous writings, volumes five to fifteen have been published at Warsaw. The novelist most considered after Kraszewski is Madame Elise Orzeszko. Her new tale, 'Meir Ezofowicz,' illustrated by Andriolli, a Polish Doré, shows, beside many other literary merits, a wonderful knowledge of the habits and morals and condition of the Polish Jews. Some smaller tales published by the same writer display equal ability. An able but not prolific novelist, Sig. Milkowski, known under the pseudonym "T. T. Jez," has produced but one small story this year; a former Coryphæus of the Polish historical novel, Sig. Kaczkowski, who has long been silent, has brought out a novel, 'Graf Rak,' which, however, has made no great stir.

To give some idea of the literary activity in Poland I may mention that about a hundred and twenty journals and periodicals appear in Polish; forty in Galicia, some fifteen in Posen and Silesia, and sixty to seventy of these in the kingdom of Poland. In other Polish provinces under Russian domination no Polish paper appears.

ADAM BELCIKOWSKI.

SPAIN.

I WAS not mistaken when in my last general review I called the attention of my readers to certain unequivocal signs of improvement in all branches of Spanish literature. Since then authors and editors, both in the capital and in the provinces, have been remarkably active, a greater number of important works having been published during the present year than in any two since 1868. Among the most prominent is a 'Life of Bartholomé de Las Casas,' the author of the 'Historia General de las Indias' and other works: that good Bishop of Chiapa who by his philanthropic ideas and missionary labours is better known as the "Protector of the Indians," or, as others will have it, the "Apostle of the Indies." Two years ago the enterprising editors of that important collection of historical papers entitled "Documentos inéditos para la Historia de España" were persuaded to print Las Casas's 'Historia General de las Indias,' the original volumes of which were preserved, partly in the National Library, and partly in that of the Royal Academy here at Madrid; but the work, which consists of five thick volumes, small quarto, making the sixty-fifth to sixty-ninth of the above collection ("Documentos"), having appeared without commentaries, notes, or illustrations of any sort, it was considered necessary that a competent writer, well acquainted with the geography and history of the New World and its discovery, should examine and compare all the writings of Las Casas, point out the difference between his 'Historia General'

and his 'Historia Apologetica'—two distinct works, though frequently mistaken one for the other and believed by some to be one and the same—and should abstract from both sources, the former already in print, whilst the latter is still inedited, such passages as were likely to throw light on the opinions, views, and actions of the celebrated Bishop of Chiapa. The task, by no means an easy one, devolved on Don Antonio Fabié, the Academician, already well known in literary circles by an excellent essay on Boscan, the translator of Castiglione's 'Cortigiano,' as well as by a collection of travels of foreigners in Spain before the middle of the sixteenth century, of which more will be said hereafter. That Señor Fabié has produced a remarkable essay on the bishop's life and writings, that he has refuted many errors current amongst the learned concerning his personal character and opinions, and brought to light new and important facts, every impartial scholar will readily admit. For instance, at pp. 373-9 of the first book, Señor Fabié proves that Varnhagen's theory about the Florentine Amerigo Vespucci having been the first to discover the American continent, or the coast of Tierra Firme, as it was then called, is erroneous, since one year before, and during his third voyage of exploration, Columbus had landed at Paria, between the island of Trinidad and the gulf called Boca de Sierpe, as appears from authentic documents preserved in the archives of Simancas and Seville. Another assertion, made with peculiar insistence by Mr. Harisse, namely, that Alfonso de Ulloa's 'Life of Christopher Columbus,' said to be a translation of that which his son Ferdinand is known to have written, is nothing more than a spurious fabrication by a Spaniard residing at Venice, has likewise been refuted by Señor Fabié with arguments drawn from the very works of Las Casas, who had in his possession a copy (if not the original manuscript), and borrowed largely from it. In short, Señor Fabié's 'Vida de Bartholomé de Las Casas,' volume the first—shortly to be followed by a second, containing the rest of his inedited letters and tracts—is by far the best that has hitherto been written.

It is a singular fact, and one not easily accounted for, that within the last few years Spain has perhaps done more to illustrate the geography and history of her now lost American dominions than she did in three centuries of undisputed possession. Whatever the reason may be, certain it is that many a work relating to America, which lay hidden or ignored in the archives of Simancas, has lately been brought to light under the auspices and at the expense of our Government. To say nothing of the collection entitled "Documentos inéditos para la Historia de Indias," of which upwards of twenty volumes have already appeared—a very indifferent production, since the papers are printed incorrectly and without any regard to chronology—I might mention several works published at the expense of the Ministry of Public Works, such as the ponderous and unwieldy volumes of 'Cartas de Indias,' to which I alluded in my last review, and several others. Now, very recently, a volume entitled 'Tres Relaciones de Antigüedades Peruanas,' designed, as we are informed, for presenta-

tion to the members of the American Congress that met at Brussels in September last, has made its appearance, handsomely printed, and with a learned introduction by Don Márcos Jiménez de la Espada. The contents of the volume are as follows: 1, "Relacion del Origen, Descendencia, Política y Gobierno de los Incas," by Licenciado Fernando de Santillan, written about 1572; 2, "Costumbres Antiguas de los Naturales del Pirú," an anonymous work, but probably written by a father of the Society of Jesus, between 1615 and 1621; and, 3, "Antigüedades deste Reyno del Pirú," by Don Joan de Santacruz Pachacuti Tamqui, sprung, as his name sufficiently implies, from the ancient Collahua race hostile to the Incas. Preceded as the volume is by a very learned preface, in which full notice is given of the three above-mentioned works, now printed for the first time, as well as of their respective authors, I do not hesitate to assert that much of what seemed obscure, and even mysterious, in the religion, manners and customs of the old Peruvians will be found explained in a most satisfactory manner.

In addition to these works relating to South America, we have 'Varias Relaciones del Perú y Chile, y Conquista de la Isla de Santa Catalina (1535-1658),' by an anonymous writer; 'En la Manigua: Diario de mi Cautiverio,' by Col. Rosal, being a diary of the author's captivity in Cuba during the late insurrection, and many others which have appeared from time to time in the columns of our periodicals, in the *Academia* (now defunct) and in other literary papers. Nor have the Philippine Islands been forgotten. Besides two descriptions by Cañamaque and Lillo de Gracia, we have this year a graphic account of Joló by Sergeant-Major Pazos. The *Boletín* of the Geographical Society has likewise published modern surveys of that archipelago, as well as charts and maps of La Paragua and other islands. A description of Palestine and 'Los Santos Lugares de Jerusalem,' by Ibo Alfaro, and 'El Afghanistan' of Señor Ayuso, savour too much of compilation and of translations from French or English to deserve special mention. Not so 'Los Payes Bajos vistos por Alto,' which is a racy and original description of the Low Countries as visited by one of the most witty and entertaining writers of our day—Don José de Castro y Serrano.

A translation from Geronimo Blanca's 'Latin Commentaries on the History of Aragon,' by Fernandez; the third series of 'Nieblas de la Historia Patria,' by General Gomez Arteche, and the seventh volume of the 'Guerra de la Independencia Española,' or Peninsular War, by the same; the fifth of a history of the last Civil War, by Piralá, besides the first of a work destined to record the restoration of King Alfonso, are perhaps the only historical attempts made during the year, with the exception of an edition of the 'Divina Retribucion,' by Bachelor Palma, who flourished during the reign of the Catholic sovereigns Ferdinand and Isabella (1478-1503). The subject of the book is the disastrous battle of Aljubarrota (1385), where the flower of the Castilian nobility perished, as contrasted with the glorious victory which King Ferdinand won over the Portuguese at Toro in 1476. To this short

list I might add, perhaps, the 'Recuerdos de un Anciano,' by Antonio Alcalá Galiano, giving an account of political events from 1812 to 1844, and one or two more.

But if the general history of our peninsula has not made much progress of late, that of the separate kingdoms and provinces now constituting the Spanish monarchy has by no means been neglected. We have, in the first place, a history of the city and church of Daroca in Aragon, from 1629 to 1675, now printed for the first time. 'Barcelona, su Pasado, su Presente y Porvenir,' by Sanpere; 'Las Costumbres Catalanas en tiempo de Juan I.,' by the same; 'Los Alarbs y la Cerdanya,' and 'Origen y Fontes de la Nación Catalana,' also written by Señor Sanpere, a native of Gerona, in his own vernacular language, will add considerably to our knowledge of Catalonia. The 'Regalias de los Reyes de Aragon,' by Macanaz, now published by his descendant Maldonado Macanaz; the fourth volume of Señor Balaguer's 'Historia Política y Literaria de los Trovadores,' and Bofarull's (Don Antonio) 'Historia Crítica Civil y Eclesiástica de Barcelona,' are valuable contributions to national history. I may also mention as closely connected with the above a 'History of Civil or Municipal Law in Catalonia, Majorca, and Valencia,' and 'Los Mayos: Costumbres Populares de la Sierra de Albarracín,' by Polo, with others less important.

Nor have archaeology and numismatics been forgotten. Besides dissertations which have appeared in the *Boletín* of our Geographical Society, a young professor at the Educational Institute of Guadalajara (Señor Costa) has published a remarkable essay on the Celtic races that settled in Spain. In numismatics we have this year two notable treatises, one by Señor Campaner, on the coins of the Balearic Islands; the other by Prof. Codera, on the coins of Mohammedan Spain, &c. Señor Amador de los Rios (Don Rodrigo), son of the lamented Don José, has published an account of the Cufic inscriptions in the Cathedral of Cordova, if possible more learned and exhaustive than the one he published three years ago on those of the Alcázar at Seville. Though not an Oriental scholar himself, Contreras has also printed a short monograph on the Alhambra and other Moorish buildings at Granada.

Biographical essays more or less important have appeared within this present year, such as one of Count Aranda by Moret; 'Heroes de la Civilización,' by Rebollo; 'Semblanzas Parlamentarias,' by Tebar; 'Vida del Maestre de Campo Bernardo de Aldana,' by Rodriguez Villa; 'El Inquisidor Fray Nicolas Eymerich,' by Grahit; a life of Martin Luther, chiefly taken, of course, from Roman Catholic sources, though insidiously entitled 'Biografía Auténtica,' and bearing no author's name; another of Gonzalo de la Palma by his son Luis, of the Society of Jesus, from an original manuscript of the sixteenth century, which the editor, Miguel Mir, also a Jesuit, has recently discovered and brought to light. Last, not least, we have had biographical sketches, or rather panegyrics, of Menéndez Pelayo, by Garcia Romero, and of Moraza, by Fernin Herran. Menéndez Pelayo is a very young man, so young that, having last year obtained by competition a professor-

ship at the University, the Cortes had to pass a bill to enable him to take it, as he had not yet reached the required age. He is already known by his prodigious memory, and by short essays on classical literature, as well as by his 'Estudios Poéticos,' which have just gone through a second edition. We also have by him a life of Arnaldo de Vilanova, the celebrated Catalan philosopher and physician of the thirteenth century, and recently a history of the Spanish heresiarchs has been announced as ready to come out. I can safely predict that, should this book only keep up to the standard of the writer's former productions in point of sound criticism and learning, his reputation as a scholar will reach the highest pitch.

Frequent allusions have been made in my preceding reports to the almost simultaneous establishment of Philobiblon societies throughout Spain. No sooner did the capital set the example than it was followed by Seville, Barcelona, Granada, Badajoz, Saragossa, and Valencia. With the exception, however, of the first, none has given signs of life. That of Valencia, for instance, has only reprinted one volume, which certainly did not deserve the honour of being again set up in type, *i.e.* 'Justa Expulsion de los Moriscos de Castilla,' by Father Damian Fonseca, first printed at Rome in 1612. The Philobiblon of Barcelona, so active at first, has not within the present year produced one single volume. That of Seville has printed the first volume of 'Don Clarisel de las Flores,' a romance of chivalry by Diego de Urrea, the translator of Ariosto, and likewise a sort of pamphlet by Mr. HARRISSE, on the mortal remains of Christopher Columbus at Santo Domingo, which the writer is rather inclined to believe remained in that island by mistake instead of being transferred to Cuba. The 'Clarisel,' the original of which, though incomplete, was preserved in Saragossa, was known to the translators of Ticknor's 'History of Spanish Literature,' who mentioned it in their notes, as well as by a short abstract which Señor Bora published in 1875; but by one of those accidents so common with us, the first, and missing, volume of the original manuscript found its way to a bookseller's stall at Valencia, was bought for a few reals, and sent to Seville for publication. It now remains to be seen how soon the other two volumes, still preserved in the library of the University of Saragossa, will be printed as a sequel to the first.

The third volume of the "Biblioteca Venatoria," by Gutierrez de la Vega has at last made its appearance among the "Libros de Antaño." The public were anxious to hear what answer Señor Gutierrez would give to certain attacks directed against him by Benicio Navarro respecting the publication of the 'Libro de Monteria,' first printed at Seville in 1582, which Argote de Molina, its editor, attributed then to Alfonso XI., whilst respectable authorities, old and modern, ascribe it to Alfonso X., the "Wise," or the "Learned," as others will have it. Señor Navarro maintains this last opinion, whilst Señor Gutierrez de la Vega adheres to the former, and maintains, on the strength of certain passages (no doubt added or intercalated at a later period), that the 'Libro de Monteria' is the work of the eleventh of the Alfonsos (1312-50). The

question lies in a nutshell. Let us for a moment suppose that a didactic book, written, no matter by whom, in the thirteenth century, was, according to the use and practice of the Middle Ages, interpolated one century after, and we shall arrive at the solution of the difficulty. Señor Navarro has lately published an improved edition of the 'Arte Cisoria,' or 'Art of Carving,' by Don Enrique de Villena, a book similar to 'Lo Scalco' of the Italians, of which the original is preserved at the Escorial. It was in that library that his researches led him to an examination of the different copies of the 'Libro de Monteria,' and hence the polemic about the authorship of the first volume of the "Biblioteca Ultramarina," which is still very lively and likely to last. Meanwhile Señor Gutierrez has seized the occasion which the publication of his third volume afforded him to present his arguments. His new issue contains two treatises on hawking, one by Don Juan Manuel, the author of 'El Conde Lucanor,' the other by Chancellor Ayala; and certainly, so far as the text and the notes are concerned, I cannot but congratulate the editor.

Several volumes of old and modern travels have been published. Among the former I am bound to mention 'El Conocimiento de las Naciones,' by a Franciscan friar of the middle of the fourteenth century, which has been published, with copious notes, by Señor Jiménez de la Espada. Another is 'Viajes por España,' edited by Señor Fabié. It forms part of the "Libros de Antaño," and contains the accounts of four different travellers—two German and two Italian—who visited Spain between the middle of the fifteenth century and the year 1527. Of Leovon Rosmuth, the Hussite, who came to Spain at the end of the reign of our Henry IV. of Castille (1466-7), something was already known, as we were in possession of two versions—one Bohemian, the other Latin—of his adventurous peregrination in quest of favour and assistance against Papal censures, both of which were reprinted in 1844. The same might be said of Ehingen, which has been twice reprinted. The two Italians, Francesco Guicciardini and Andrea Navagiero, could not strictly be called travellers in Spain; the former was accredited to Ferdinand in 1512 by the Signory of Florence; the latter, a Venetian, represented his own country at the court of Charles V. in 1526-9. Though both describe with singular accuracy the manners of the court and the resources of the country, their accounts are more of a political than of a social character. 'Jornada de Tarazona,' by Henrich Kock, an archer of Philip II.'s body-guard, is a graphic account of the royal journey to the Cortes of Aragon. The editors of this volume, Alfred Morel-Fatio and Antonio Rodriguez Villa, are the same who three years ago published another book of Kock (there called Cock), describing King Philip's journey to Barcelona, Saragossa, and Valencia.

Ballad-mongers of every denomination no longer walk the streets of our cities or frequent the "posadas" on the roads, selling their penny broadsides, as in days of old, but still one finds a rhymester behind every corner. No national event, calamitous or prosperous, no festivities nor "novenas" of saints pass nowadays without being

sung, and within the last fourteen months we have had in Spain verses on the marriage of King Alfonso to Doña Mercedes; more verses on the untimely death of that amiable princess; again, the tragic muse has been forced to record the inundations in the Murcian Valley; last, not least, the new marriage of the king to an Austrian arch-duchess has been solemnized throughout the country with torrents of lyric poetry. No wonder, then, if, putting aside the almost innumerable poetical effusions in every variety of rhyme which on such occasions, and almost every day, fill the columns of our newspapers, I limit myself to the mention of 'El Poema del Soldado,' by Angel Gamayo Catalan, a sergeant in an infantry regiment; 'Levantar Muertos,' by Urbano Cortes; 'Anacreonticas de última moda,' by Gonzalez de Tejada, second edition; 'Lluvia de Refranes á los Forasteros,' by Gorgues; 'Guasas y Formalidades en verso por el Tio Volandas,' and 'Kristian,' a dramatic poem by José de Siles. Poets of a higher class, like Campoamor, Selgas, Catalina, Moner Sans, Valera, Vera, and Nuñez de Arce, have likewise brought out volumes of verse, especially Nuñez de Arce, whose last work this year, 'El Vertigo,' has been as loudly applauded as 'La Selva Oscura' and 'La Ultima Lamentacion de Lord Byron.' I ought not to omit a 'Romancero (novísimo) Español,' vol. iii., containing romances by several modern poets, nor the 'Romancero Vasco,' by Don José Manterola, third series, printed, like the former, at St. Sebastian, to be followed by a Basque-Spanish-French vocabulary of the more difficult words—a good proof that old traditions in point of popular poetry are not entirely set aside, and that some of our writers still cling to the national muse.

A popular reprint of Cervantes' 'Novelas Exemplares,' in four volumes, 12mo., and another of his 'Don Quixote,' in two equally small, of the type usually called "diamond," are fair proofs of our national worship of that immortal genius. An 'Iconografía del Quixote,' in quarto, has likewise been announced, which is to consist of a hundred reproductions selected from among the sixty illustrated editions of that book which have appeared in or out of Spain, since the first with copper-plates by Marcos Orozio in 1667. That most indefatigable 'Cervantofilo,' Señor Diez de Benjumea, who for some years past has been continually twisting what he is pleased to call the "obscure passages" and "occult meanings" of that admirable work so as to construe them into a most malevolent satire on the manners of that age, and the political errors of its governors and rulers, has not been inactive, having published in the present year one volume more, with the title of 'La Verdad sobre el Quijote: Novísima Historia Crítica de la Vida de Cervantes.' Señor Benjumea has done little else in this volume than reproduce many a wild conjecture which he started years ago.

Novel writing, as it is carried on nowadays, has little or no originality at all. Our authors for the most part follow French models. So we have this year 'La Hermosa Malagueña,' by Cespedes; 'Leyendas del Tiempo de los Faraones,' an Egyptian tale, by Danvila; 'El Cristo del Perdon,' by Escamilla; 'Cuentos,' by Fernandez Bregon,

and 'Niñerías y Soldados,' by Santoval; 'Los Dramas de la Vida,' by Utrilla; 'Doña Luz,' by Valera, author also of 'Pepita Jiménez' and other popular novels. That inexhaustible writer, Fernandez y Gonzalez, has published one in three volumes, called 'El Arcediano de San Gil,' and Doña Maria del Pilar Sinués, one of our most popular lady novelists, 'Noche de Invierno.' 'Cuentos Inverosímiles' is by Señor Coello, who seems to have taken Alphonse Karr for his model. Perez Galdós and Trueba have also come down with their annual contribution, the former with his 'Apostólicos,' the latter with his 'Cuentos de Madres é Hijos.' Don Emilio Castelar's 'Fra Filippo Lippi, Novela Historica,' must have been the work of his youth, for I do not imagine that a statesman and historian like him can actually waste his time writing tales, however strongly stamped with his powerful genius.

What shall I say about the drama? Only this, that Madrid, with a population scarcely amounting to four hundred thousand souls, has thirteen theatres open, that they must be fed, and the public entertained. Authors of dramatic works of all kinds, from the tragedy down to the *vaudeville*, abound with us, but I shall limit myself to observe that Rubi, Echegaray, Selgas, and half a dozen more continue to deserve attention.

In science, whether natural, physical, or mathematical, some progress has been made within the present year. Volumes have been published on agriculture in general, and especially on the cultivation of the vine and olive. A very costly edition of 'La Vid Comun,' by Rojas Clemente, has been published at the expense of the Government. 'Los Montes y la Colonización en Australia,' by Don José Jordana and Don Juan Murphy, and 'Consideraciones sobre Estática Química Forestal,' by Don Luis de la Escosura, are likely to destroy many of the prejudices which our farmers still entertain concerning the forest trees. 'Economía Minera,' by Maffei, and various manuals of Balaguer y Primo, chiefly on agricultural industry; works on geology, botany, &c., by Macpherson, Calderon, Linares, and others, complete a review already too long.

J. F. RIAÑO.

SWEDEN.

THE work which has caused the greatest excitement in Sweden of late, 'Röda Rummet' ('The Red Chamber'), contains accounts of the artistic and literary life of Stockholm. The young author, August Strindberg, is acknowledged by every one to be most gifted, but he belongs to the school of M. Émile Zola. The volume is of a special interest as being the first of its kind in our country. The author is also eager to show that not only is this world the worst of all possible worlds, but that the artistic-literary world of Stockholm is especially bad. This pessimism and lack of sympathy render the picture too much of a caricature, the extravagances of which are neither artistically nor morally atoned for. Consequently this book can never become a classic, notwithstanding the undeniable talent displayed in the details. For the time, however, public curiosity is aroused, and 'The Red Chamber' immediately passed

into a new edition. The same publishing firm, Jos. Seligmann & Co., has issued nearly at the same time a collection of Stockholm tales by our principal writer of *feuilletons*, Claes Lundin. The author represents himself as searching among the visiting cards left upon his writing-table from time to time. The names written on them arouse a train of reminiscences, which the author links together and entitles 'Gamla Kort' ('Old Cards'). It is a little florilegium of novelettes, in which the author does not spare the foibles of humanity, but he has also an eye for what is good and attractive in our metropolitan types. This is also the case with one of our popular writers, Richard Gustafsson, who has entitled his latest work 'Metropolitan Types.' This *genre* has also been cultivated by Frans Hedberg, who this year has published a new collection of stories, entitled 'Svart på Hvitt' ('Black on White'). Here we can with pleasure recognize ourselves and our neighbours dressed in every-day clothes.

From another pen are 'Novels by H,' now arrived at their third cycle. It is a "known secret" that "H." is the signature of a lady, the wife of the professor of aesthetics at our first university. Also worthy of mention are a collection of sketches by Anders Flodman and an historical novel by G. Björlin.

It is impossible to name all the tales produced at Christmas. Suffice it to mention 'Mitt Sjömansliv' ('My Sailor Life'), by Herman Annerstedt, and 'Från flottans Hufvudstation,' by Henrik af Trolle. Though their style is far from being model writing, in both of these writers (especially Capt. Annerstedt) there is freshness united with an indisputable talent for narrative. 'Blomsterkonungen' ('The Flower King'), by Herman Säterberg, is a verified account of the life of Linnæus, illustrated by a young artist, Carl Larsson. The illustrations are beyond comparison the chief ornament of the Christmas tables of this year.

A new poet has sprung up in Lund, the university town in the south of Sweden. His name is A. U. Bääth, and his volume of poems recently published in Stockholm gives good promise for the future as well as satisfaction for the moment. The author has diligently studied the ancient Northern literature, and, what is more unusual, the modern literature of Iceland also. Under this influence his style has become concentrated and characteristic. Another writer, known and esteemed for several years past, but still belonging to the younger generation, C. L. Oestergren, has reappeared with a volume of poems. A work of great importance to our whole nation, 'Swedish Popular Ballads,' originally published by Geijer and Afzelius, has been issued again in a critical edition by R. Bergström and J. L. Höijer. In connexion with this may be named a literary monograph on an original and distinguished man, who privately has done more than anybody else for the collection of the rich treasures in our national poetry. This was made clear when his unusually extensive correspondence, maintained during half a century with the most celebrated authors and politicians of our country, was revealed in a work entitled 'L. F. Rääf af Småland och hans literära umgängeskrets.' This book is a sort of literary testament, the publication

of which was entrusted to the writer of these lines. Rääf collected the greater part of those popular ballads afterwards published by Afzelius and Geijer in their own names. He exerted also an important influence on many occasions during his long and active life (1786-1872). He was "the last of the Goths"; in his enthusiasm for the Middle Ages he may be termed another Scott, without poetical gifts, but with a brilliant prose style.

Among other biographical works there are some worthy of mention. An account is given us by Count Henning Hamilton of the life of J. N. Tersmeden, an active member of Parliament for several years, who shared the political opinions of L. F. Rääf, an intimate friend of his. In an excellent biography Dr. L. Looström gives an account of the life and works of our celebrated artist J. O. Södermark.

Among contributions to the history of the fine arts is a study, written in French by Prof. Saloman, which treats of 'La Statue de Milo dite Venus Victrix.' According to Prof. Saloman this statue must have belonged to a group, 'Hercules at the Parting-Way,' and represented the goddess of pleasure. A collection of the writings of Capt. B. Cronstrand, edited by Rector Siljeström, is also of importance to the history of art.

An extensive work, written only for the benefit of technical students, is 'Finlandic Craniums,' with some scientific and literary studies in other branches of Finlandic anthropology. The author is Prof. G. Retzius, whose physiological discoveries have given him a name in Europe.

Among popular works the first to be named is 'Franska Revolutionens Qvinnor' ('The Women of the French Revolution'), by S. A. Hedin, a distinguished journalist. The France of to-day is the subject of an extensive treatise, the author of which is said to belong to the fair sex. In our country ladies do not usually meddle with historical and political writing, and it is quite as unusual for officers of artillery to write on philosophy. But even this has happened; a work has appeared under the title of 'The Philosophy of Consciousness,' by O. C. Sylvan, Major of Artillery. It is a polemic against Hartmann's 'Die Philosophie des Unbewussten,' lately introduced into our literature. Another modern doctrine, for which also many exertions have been made, is Positivism. After several preliminary writings Dr. A. Nyström has issued a systematic essay on the doctrine of Auguste Comte, and appended a biography of the celebrated philosopher. Positivist theories are said to have gained a certain influence at least in some circles of our capital, but at the same time mysticism, or rather spiritualism, is in full bloom. Swedish spiritualists have, however, to be contented with the writings of Allan Kardec and other prophets from abroad. ARVID AHNELT.

LITERATURE

Sunshine and Storm in the East. By Mrs. Brassey. (Longmans & Co.)

MRS. BRASSEY is probably right in assuming that many who followed her fortunes with interest during her former voyage will be glad to hear of the Sunbeam and

its occupants while on a tour amidst more familiar scenes. But the interest attaching to a lady's cruise in the Mediterranean is of a different, and in some respects more commonplace, order; her family voyage round the world, although Capt. Cook had certainly done the thing before, was a performance in many respects unique. Mrs. Brassey must have felt that the comparison, if hardly fair, is inevitable; that her experiences in the Dardanelles, for instance, cannot interest her readers like her description of the Magellan Straits, nor her ascent of Vesuvius like that of Kilauea. Accordingly she does not linger long on any one spot, and it is perhaps not altogether unintentional that the present volume is, to a greater extent than the last, a chapter of autobiography, which critics are, therefore, entitled to view rather as a psychological study than a book of travels. People will say hard things of that unconscious egotism which assumes that the hearer is as desirous to listen as the speaker to tell his story; but it is often amusing, and we believe there is a certain amiability at the root of it. Mrs. Brassey, then, writes of herself and her doings as to an old acquaintance and correspondent. The mistress of the Sunbeam is still what she was—*cælum non animum mutavit*. There is the same keen relish for the pleasures of life, the same inexhaustible energy; she will get up at three in the morning and read or write for hours; when ashore it is perpetual movement; every hour of the day is filled up; vigorous sight-seeing alternates with visits of friendship or ceremony, and the day winds up, if within reach of such things, with theatre, dinner, or reception. But amid whatever variety of occupation, there is one unvarying point on which the rest seems to hinge, and to the due observance of which perhaps the success of the day is due, and that is "lunch." It may be taken in the luxury of the yacht, as a picnic under a shady tree, or at an hotel in passing; but the frequent and emphatic record of the event shows the importance attributed to it. Altogether Mrs. Brassey describes a stirring and lively existence, but it is fatiguing, and even becomes monotonous. The picture is without shade and without repose; and though legitimately interesting to her own family, to whom it seems originally to have been addressed, the general reader, however sympathetic—and to enjoy the narrative of such doings one must be more or less in sympathy with the writer—may feel that he has had rather more than enough of it. We are far from saying that Mrs. Brassey has none of the qualifications of a traveller except great energy. On the contrary, her expeditions are well directed, and having seen what is best worth seeing, she brings into play her considerable gift of animated and picturesque description. To be sure the wheels are copiously oiled. Special trains—and special luncheons—await her. On one occasion, indeed, "there was some mistake about the saloon carriage; but we managed to make ourselves comfortable in a first-class carriage." Like her former volume, the present one exhales a slightly oppressive odour of profusion and success; unlimited material resources, intelligently handled, seem, as it were, to command the support of that power which is "du côté des

gros bataillons." To one enemy alone Mrs. Brassey has been forced to bow, but her unceasing struggles, though unsuccessful, are little short of heroic:—

"I think that at last the battle of eighteen years is accomplished, and that the bad weather we have so continuously experienced since we left Constantinople, comprising five gales in eleven days, has ended by making me a good sailor. For the last two days I have really known what it is to feel absolutely well at sea, even when it is very rough, and have been able to eat my meals in comfort, and even to read and write without feeling that my head belonged to somebody else."

Unhappily a few days later these hopes were disappointed; and envious or weaker sisters and brethren may learn with complacency that Mrs. Brassey has other infirmities. Thus the disappearance of a white pigeon belonging to a sick sailor is looked upon as ominous. She hates a "sharp wind and a bright sun, for it always makes me feel cross and ill." At Syra: "Last night has not agreed with either Tom or me, and we are both very sorry for ourselves"; this in spite of a "very good luncheon and some excellent Greek wine."

We have spoken of the Mediterranean as familiar ground, but a yacht may find many places of interest which are still little known to ordinary tourists. Out of a hundred travellers to Smyrna or Constantinople, hardly one, probably, has been to Rhodes, or Milo, or Cyprus or Zante. From the writer's descriptions of such places the reader will derive a good general picture of Mediterranean scenery in its pleasantest aspects, and of that beautiful season, the late autumn, which in those favoured lands defies the approach of winter. Delightful idyls rise before us as we read, of picnics under sunny skies, by those marble ruins on hill-sides clothed with myrtle and lentisk, with the valleys below carpeted with cyclamen; while the gardens are still full of roses and heliotrope. But quotations of single passages would not do justice to the general impression produced.

All, however, was not calm and sunshine. On more than one occasion the Sunbeam came in for heavier weather than she had met with on her cruise round the world, and her owner's seamanship was taxed to the uttermost:—

"The wind blew harder even than on last Friday, I think, or else we were more fully exposed to its fury. It howled and roared, and really seemed to scream in the rigging, as the sudden blasts rushed wildly by. A tremendous sea was running, and there appeared to be every prospect of the weather getting worse. I therefore tried hard to persuade Tom to run back to Milo, but he was loth to lose twenty miles of the distance we had gained with so much trouble yesterday. The glass kept falling, falling, till at last, about 12.30 P.M., he consented to put the yacht round, and then we had a dusting. Although we shipped only one really big sea just as we were going about, it was quite enough to make everything very wet and uncomfortable. Once round, she rode the waves like a cork, though the water poured over her lee rail—which must be at least ten feet above the level of the sea—like a cascade, and the boats, three or four feet above that again, were frequently full of water and in imminent danger of being torn, or rather lifted, from their davits. It was indeed an anxious time, and very risky work running before a gale like this, almost under bare poles, close to a lee shore. I cannot recollect ever in

my life seeing Tom more anxious. It was a grand sight, though, to see the huge waves tearing alongside of us, threatening every moment to engulf us altogether; rushing along the channels, dashing up the rigging, pouring over the lee rail like a fountain, while still we went rushing along faster and faster before it and with it. Sometimes we seemed to fly before the gale, and sometimes the gale seemed to tear past us. It was a great relief to everybody on board when at last the order was given to jibe. No sooner was it carried out than we were in comparative shelter from the fury of the sea round the point of Milo. But the strength of the gale still seemed to increase, the wind blew harder than ever. All the morning it had been impossible to light the fires, either for steaming or for cooking; but as soon as we had begun to run, and it was possible to do so, fires had been lighted in case steam might be wanted. Very fortunate it was that this had been done, for just as we thought we were safe inside the long harbour of Milo, we found the yacht would not fetch it. Oh! the disappointment of that moment, when we thought all our miseries and dangers were over! We had to wait three long quarters of an hour hove-to at the mouth of the harbour till steam was up. We drifted slowly out to sea and to leeward. All the time there was the certain knowledge that if we once drifted outside a particular spot before steam was ready we should have no choice but to go out to sea again and weather it out as best we could. Never did fires seem so long in burning up. The firemen were urged to use their utmost efforts; the anxiety of the last five or ten minutes was terrible, as we watched the bow of the yacht slowly drifting outwards past that particular rock. At last, not a moment too soon, the joyful sound of the order 'Full speed ahead' was heard. Once more our angel figure-head with outspread wings pointed shorewards to a harbour of refuge, and slowly, very slowly, we steamed up the long harbour against this most fearful gale. . . . Even in this sheltered place the men could not walk along the deck, but were obliged to crawl from rope to rope under the lee of the bulwarks as best they could."

A few days' stay at Cyprus affords the usual shrewd and pleasant jottings to which we have before referred, with, of course, the running accompaniment of friendly visits and luncheon parties in shady places. The natives are everywhere polite; in the villages the travellers are sprinkled with rosewater, in the monasteries the monks in all good faith press their services on the ladies at their toilette. Sir Garnet Wolseley pronounces the forests to be a myth, but as he says there is fine timber the forests may, we imagine, be restored, as is done in India and elsewhere, by simply enclosing the ground, without even planting it. The vexed question of the climate was much discussed. If the causes of its unhealthiness have not been entirely cleared up, two points seem well ascertained, viz., firstly, that the first year of our occupation was one of quite exceptional sickness through the whole Levant—even the very dogs are said to have died of fever in the streets; and secondly, that much of the sickness of our troops was due to our ignorance of the localities, and the insufficiency of supplies sent in the hurry of occupation: mistakes unavoidable at the time, but which need never recur. At the time of their visit, however, the sickness was a terrible reality. The miserable and desolate appearance of Famagousta, contrasted with the relics of former grandeur, is described as especially depressing; but we are glad to hear that so distinguished an

authority as Admiral Hornby has a high opinion of the capabilities of its harbour.

Mrs. Brassey visited Constantinople first in 1874, and again towards the close of the war, and she describes the contrast well. We cannot, however, afford to linger on this, nor on her account of the sufferings entailed by the war on the unfortunate refugees, a subject with which we are only too familiar. As an omnivorous collector the state of the bazaars naturally interested her:—

"The bazaars have very much gone off since 1874. The Russians, it is said, have bought up nearly everything, and what they left has now been sent to Adrianople, in the hope that they may purchase even the wretched remains. There are a few exceptions, however. In the Bezistans, or place of arms, a central bazaar, where all sorts of things are sold by auction, great treasures may occasionally be picked up in these bad times. But one must be on the spot when they are first brought there for sale. Everybody in Turkey—certainly in Constantinople—from the highest to the lowest, appears to be more or less hard up. The slaves from the harems are constantly bringing valuable jewels and plate to be disposed of for a little money, not having themselves the least idea of their value. In this way we picked up some beautifully inlaid turquoise belts, carved ivory cups, old silver, and other things, by the merest chance. A friend of mine saw five splendid hoop gem rings, each worth nearly a hundred pounds, sold by a slave to a Jew for one pound each; and, on another occasion, some superb coffee-cup holders, a mass of rubies and diamonds, disposed of for next to nothing. These must have belonged to some of the princesses, or to ladies of the highest rank, for no one else would be likely to possess such things. The bazaars themselves are picturesque, dirty, and dark, as of old, but the gay part of the crowd has departed. No more gorgeous silk-lined carriages, drawn by white horses, and guarded and attended by eunuchs, slaves, and soldiers; no more less pretentious equipages, from which step ladies, attired in silk and satin and sparkling with jewels, their bright eyes imperfectly concealed by their yashmaks and feridjees. All these are past and gone, and all that can now be seen are a few poorly dressed ladies making their small household purchases."

The yacht created a sensation in Constantinople, and at one time it seemed probable that Mr. Brassey would be "invited" to sell her to the Sultan, which would have produced an unpleasant dilemma, but this fortunately passed off. A rapid revolution is, according to Mrs. Brassey, taking place in the position of the Turkish women. Even since her first visit the *yashmaks* had become much thinner, and the conduct of the ladies bolder and more defiant. Among Mrs. Brassey's acquaintance were the wives of several men of the highest position in the country. These ladies came freely with their suites on board the yacht, "chatted with Tom in the deckhouse in French," and their views and aspirations, which they expressed very openly, suggest questions of, perhaps, wider importance than anything else in the book. Mrs. Brassey's stories of the bow-stringing of Sultanas are in piquant contrast to all this freedom, but she does not seem to see their corresponding improbability. The *personnel* of the yacht seems much the same as on the more famous voyage, and we are glad to hear of the children again. Mr. Brassey, as we all know, is no *faineant* shipmaster. Following the good old tradition, he reads the service on Sundays with unfailing regularity,

and, combining with equal skill the functions of navigator and divine, sometimes even gives his family an "excellent little sermon." But Mrs. Brassey can do this too on occasion. Describing feelingly the death of one of their men, she tells us:—

"Poor Bonner's last words, as he raised himself for a moment and imitated the act of rowing, were, 'Pull all together, boys'; and then he fell back—dead. If the precept of that unconscious sermon could always be carried out, how much happier would many a ship's company, many a family, and many a nation too, be for it!"

Ladies are not bound to be well up in the Mohammedan system, so Mrs. Brassey need not have hazarded the assertion that the festival of Kurban Bairam has "evidently some connexion with the Jewish Passover," and it can only be by a slip that a lady who has sailed round the world confounds a flying-fish with a "bonita."

The illustrations are again a very attractive feature in the book. We might single out, among the landscapes, the views of Adrianople, of the street in Rhodes, and of the steps at Anacapi. The view of the landing-place there does not give a due impression of the height of the island. The movement of the ship and of the water, in "Lying off Ryde," is also very good. The humorous pictures are less successful.

The Stûpa of Bharhut: a Buddhist Monument ornamented with Numerous Sculptures illustrative of Buddhist Legend and History in the Third Century B.C. By Alexander Cunningham, C.S.I., C.I.E., Major-General, &c. Published by Order of the Secretary of State for India in Council. (Allen & Co.)

The village of Bharhut (Bharaod as ordinary maps have it), near the Sutta station on the Jabalpur Railway, belongs to the Râja of Nâgod, and once was a considerable city, as is shown by the broken bricks and pieces of pottery which still cover the soil for a great space all round. In this village, in the year 1873, General Cunningham discovered the remains of a great Stûpa, and the present volume records the results of excavations which he subsequently carried on, completing his labours in 1876 by the removal of all the more important sculptures to the Calcutta Museum. Of those left behind every stone has since been carted away by the peasantry for building purposes—a fact which justifies General Cunningham in the precautionary measures taken to preserve whatever was worth preservation.

Of the Stûpa itself—which was built of bricks—only a fragment a few feet long remained; but from the thick flooring of lime plaster round its base, which has lasted well down to the present day, we know that its shape was circular, and from the bas-reliefs of three or four Stûpas found among the sculptures, all presenting common features, the general appearance of the entire structure may be gathered:—

"The dome was a hemisphere which stood on a cylindrical base, ornamented with small recesses for lights arranged in patterns.....On the top of the hemisphere there was a square platform.....which supported the crowning umbrella, with streamers and garlands suspended from its rim."

At the foot of the Stûpa the circular pavement formed a roadway more than ten feet

wide, and was itself enclosed by two stone railings, an inner and larger railing succeeded by an exterior railing of smaller dimensions and possibly later construction. The inner railing was about nine feet in height, while the outer railing only rose about three feet three inches above the ground. Of this outer railing, originally made up of at least 1,150 pieces of stone, no more than sixteen pieces were found, although all the villages within a circuit of ten miles were carefully searched. The disappearance is mysterious, but General Cunningham's explanation is unsatisfactory; perhaps a better suggestion is that the outer railing—the work of a later age—was never completed. The great stone railing surrounding the Stûpa had openings towards the four cardinal points, but at each of these entrances four of the railing pillars were arranged rectangularly, in such a fashion that the whole railing formed a gigantic *swastika*, or mystic cross. Inside the railing and spanning each entrance was an ornamental arch, called a *toran*, resting on two curiously shaped pillars. For an exact description of these splendid gateways, which were similar to the gateways of the Sânci Tope, and one of which has been restored in outline with singular completeness, readers must consult General Cunningham's book. An inscription brought to light during the excavations makes it certain that the eastern *toran*—and probably that the other three—were the gifts of Dhanabhûti, Râja of Sugana; and some portions of their sculptures, far superior in design and execution to those of the railing pillars, have masons' marks engraved on them in Aryan letters, a peculiarity which "points unmistakably to employment of Western artists." Of this Dhanabhûti some particulars gleaned from other sources of information furnish ground for dating his reign from about 240 to 210 B.C., while the shapes of the letters used in the Bharhut inscriptions lead independently to the conclusion that the Stûpa must have been erected between the years 250 to 200 B.C.—that is to say, during the Asoka age.

Much light is shed by the present publication on the civilization of ancient India, but it is as a contribution to our knowledge of Buddhism that the volume possesses its chief importance. Trampled out and expelled from the land of its origin, the Buddhist religion achieved wider triumphs among alien races—races to whom the philosophies of Northern India were strange doctrines, and Sanscrit and the Prakrits unfamiliar tongues. As a consequence, though we may gather from Thibet, Burma, or Ceylon invaluable interpretations of their national faith, yet numerous variations and depravations have crept in, so that neither do the canonical books, the ritual, nor the dogma everywhere agree. Hence the special importance of early types. The early type explains subsequent divergences, reveals to us what the religion really was when it won ascendancy for itself among the cultivated classes of India, and brings us nearer to the actual doctrines announced by its famous founder. Buddhism is commonly understood to be an idolatrous worship, and though something might be urged against this view by an apologist even for Buddhism as at present practised, yet no one can deny

that its temples everywhere are filled with images of Buddha and other holy personages. In the Bharhut sculptures, however, Buddha himself is nowhere represented in person, and this though there are at least seven historical scenes in which the actual career of Sākya Muni is portrayed. The invisible presence of the great teacher is indicated, wherever necessary, by his vacant throne, his umbrella hung with garlands, or his sacred footprints; and beneath the Stūpa itself there probably lay buried some supposed relic round which priests and laity may have marched in periodical veneration; but the silent testimony of the Bharhut bas-reliefs strikingly supports those who contend that late commentators are wrong when they include images of Buddha's person among objects proper to be worshipped. This is merely one instance among many that could be given showing how important is a diligent study of the earliest types.

The carefulness and accuracy with which the remains were examined and the present volume put together deserve the highest praise. With regard to the photographs and engravings, what is wanted in such a case is that the information so supplied should be exact and that it should also be complete, both of which objects General Cunningham seems to have kept successfully in view; indeed, the amount of labour which he has thereby saved to future students is immense, and except for a special purpose, or to settle some particular point, a visit to the actual relics in Calcutta appears unnecessary. A general, exhaustive examination of the whole collection has once for all been made; and General Cunningham's wide knowledge of his subject has enabled him to supplement his illustrations with a commentary which all must gratefully acknowledge to be a model of painstaking scholarship. The only fault which we have to find—and we call attention to it reluctantly—is this, that in some instances (at least a dozen could be pointed out) the footnote reference from the text to the plate under discussion at the end of the volume is not the right reference; in other words, the reader is referred to the wrong plate—an unfortunate confusion, due probably to there having been a rearrangement of the plates at the last moment. On p. 113, too, a wrong reference is given to an untranslatable inscription as No. 65. The inscription meant is no doubt No. 66; but there is no No. 65, and there are two numbered 64. It is worthy of notice that one of the Bharhut bas-reliefs enables General Cunningham to refute the common notion that the custard apple was first introduced into India by the Portuguese. On this subject he says:—

"I do not dispute the fact that the Portuguese brought the custard apple to India, as I am aware that the East India Company imported hundreds of grindstones into the sandstone fort of Chunar. . . . I have now travelled over a great part of India, and I have found such extensive and such widely distant tracts covered with the wild custard apple that I cannot help suspecting the tree to be indigenous. I can now appeal to one of the Bharhut sculptures for a very exact representation of the fruit and leaves of the custard apple."

The appeal must be decided in General Cunningham's favour. The principal value, however, of these Bharhut bas-reliefs consists

in this, that twenty-four of those popular stories the Jātakas, or legends of Buddha's doings in previous existences, are illustrated in their scenes, and most of these twenty-four have been or can probably be identified. The bas-reliefs thus form by far the oldest collection of the Jātakas that has yet been brought to light, a pictorial edition which, so far as it extends, is earlier by some centuries than the most ancient MSS. either of the Panchatantra or the Pali version of Ceylon. They furnish us also with views of every-day life in ancient India. We thus see the Rāja riding in state on his elephant or in his four-horse chariot, with the accompanying emblems of royalty; we see an ancient Indian boat, its zigzag-cut planks fastened with iron cramps, its oars of simple bamboo, with pieces of flat wood tied to the ends for blades—boat, oars, and rudder, too, just like those in use at the present day. Some Europeans not very long ago heard with indignation that in a Buddhist country a sovereign who still reigns had included one of his half-sisters among the number of his wives. Such conduct they looked upon as a piece of incestuous sensuality; but there is some reason for believing that where royal blood is concerned an intermarriage of this kind has been countenanced by religion from a very early time, and that an Eastern king, therefore, who should so act now would neither be doing violence to his own conscience nor outraging public opinion among his own people; at any rate, one of the Bharhut bas-reliefs depicts the well-known story of the four exiled princes, the glorious founders of the city of Kapilavastu, who disdained to marry the children of inferior kings, and therefore took each his own half-sister to wife.

Whatever room there may be for differing from General Cunningham on some minor points, as, for instance, on his conclusions as to the meaning of "Chaitya" (p. 108) or his identification of the Greek god Ploutos (p. 21), it is impossible to close his volume without expressing a hope that the Eastern ruins which still remain to be explored may be examined and described in as admirable a fashion.

A Lady's Life in the Rocky Mountains. By Isabella L. Bird. (Murray.)

TWENTY-THREE years ago we reviewed and praised an anonymous work entitled 'The Englishwoman in America,' which is now acknowledged to be from the pen of Miss Bird. Four years since she gave to the world, with her name on the title-page, a sprightly narrative of her experience during 'Six Months in the Sandwich Islands.' She is, then, no novice as a traveller and writer, and she protests too much when stating in the brief preface to the present work that its contents "were written without the remotest idea of publication." A veteran and successful writer like Miss Bird is hardly likely to relinquish the belief of interesting the public, even when penning letters to her sister, seeing that the series of letters here printed is the continuation of that addressed to her sister from the Sandwich Islands, and afterwards published. The letters in this volume have already appeared in a magazine, and, whether written for publication or not, they certainly deserve it

better than most of the notes of travel which are intended to appear in print.

Before pointing out the many excellent passages in this volume we must protest against an omission which causes needless confusion—this is the absence of dates. The days of the month are carefully chronicled without the year being added. In the preface Miss Bird states she ventures to present this record as embodying experiences of a form of pioneer life in the Far West "which is fast passing away." It is obvious from the contents that her story relates to a period which is not yesterday, yet it is puzzling to find occasional references to persons and events which are of recent date. Reckoning by months, we have no difficulty in learning how long Miss Bird journeyed among the Rocky Mountains. Her first letter is written from Lake Tahoe, in California, on the 2nd of September, her last from Cheyenne, in Wyoming, on the 12th of December. We should infer from internal evidence that the year was 1875, yet there are several things which render it hard to determine the year. For instance, in her third letter Miss Bird writes that Colorado is a Territory; in her tenth, that "Colorado, the youngest State in the Union, was a Territory until quite recently"; and, in her fifteenth, that she cannot "leave the Territory of Colorado" till she gets money. Now Colorado was a Territory up till August, 1876; on account of its admission into the Union during that memorable year it is commonly called the "Centennial State." The question is more complicated still when the names of some of the persons referred to are considered. In the tenth letter the reader learns that Miss Bird went to Denver—which, owing perhaps to a misprint, is called the capital of the territories, instead of Territory—and there saw Governor Hunt, who introduced her to an Indian chief and invoked his aid on her behalf, and who also gave her a circular letter to the settlers along the route which she intended following. In her twelfth letter a reference is made to President Hayes. Now Mr. A. Cameron Hunt was Governor of Colorado Territory from 1867 to 1871, and, as everybody knows, President Hayes entered office in March, 1877. Several remarks as to places are inaccurate now, though they might have been appropriate in the unnamed year when Miss Bird visited them. When she writes about the Colorado river, "with its still unsolved enigma," it is possible that no one had then passed through the river's canyon; but the readers of her work will be misled if they conclude that the enigma remains unsolved. Quite as incorrect and misleading is the statement that Estes Park "is unsurveyed—'no man's land.'" The park is not only surveyed, but it is, in the language of the country, "located," and in possession of a company which has erected an hotel there. Denver is styled "treeless," and the same epithet is applied to Colorado Springs, whereas there are now as many trees in both as in other cities of the United States which are called "garden cities" on account of the rows of trees which line their streets. The ride which Miss Bird took from Georgetown to Green Lake and back is pronounced to be "the only one which required nerve" which she had taken in Colorado, while it is comparatively so easy now that she must have

traversed the ground under conditions of which the sight-seer of the present day knows nothing. She tells her reader that Georgetown is said to be the highest town in the United States, being 9,000 feet above the level of the sea; Brownville, a smaller town, on Clear Creek, is nearly a thousand feet higher, and Leadville, which is quite as large as Georgetown, is at least 10,000 feet above the sea level. There is no need to continue this catalogue of discrepancies. Had Miss Bird simply stated the year in which she spent three months and ten days in the Rocky Mountains, it would have been unnecessary to point out the variations between her text and actual facts. Her book would have lost nothing in permanent interest had its contents been candidly given to the world as a record of a state of things which was observed four years ago.

Miss Bird, it seems, wrote to her sister, before leaving the Sandwich Islands, that she hoped to derive benefit from "a change to a more stimulating climate." When she visited the North American continent in the first year of the Crimean campaign she was in feeble health. When she described her experiences in the Sandwich Islands, she wrote as an invalid who had been on a visit for her health's sake to New Zealand. What must strike every reader is the vigour displayed by Miss Bird in her Rocky Mountain wanderings. Her power of enduring fatigue and privation is marvellous. Desiring to journey from Denver to Colorado Springs, a trip of six hours by rail in a fast train, she deliberately preferred to go thither on horseback in the winter months, when the ground was covered with snow and the thermometer far below freezing-point. Once she went for fourteen consecutive hours without any other sustenance than a few raisins. Frequently she describes how she forded or fell into icy-cold rivers, and was almost frozen to death; yet hardships which would have ended the life of a sturdy man do not seem to have caused her more than passing inconvenience. On her first visit to North America she was twice in danger of shipwreck, and she then remarked that, having previously been called upon to face death owing to ill health, she was less affected than others who had not undergone the same experience. In her voyage in the Nevada from New Zealand to Honolulu, she narrowly escaped shipwreck, and then, as on former occasions, she endured much physical discomfort. Indeed she does not appear to have been thoroughly happy unless when leaving a place where she was perfectly comfortable and facing the dangers and discomforts of snow-storms and frozen roads. Had she been compelled to run the risks she did we should have been disposed to sympathize with her, to commiserate her hard fate, and to rejoice over her final escape. Having elected to run the risk of being starved or frozen to death for the sake of variety or excitement, she forfeits all pity.

The aim of Miss Bird's travels was to reach Estes Park, a tract twelve miles long by three wide, and almost secluded from the outer world during the winter months. Hurricanes rage there during these months; snow lies so deep as to render locomotion almost impossible, and life there bears a

close resemblance to that which is endured near the shores of the frozen ocean. It was difficult to reach this place; it was almost impossible to leave it, and when Miss Bird left it her next arduous exertion was to return thither. Having succeeded, she again managed to get away, after narrowly escaping death from cold and hunger. Her custom was to ride alone through places of which she knew nothing, and where the hardest explorers feared to venture. All this was done for the benefit of her health. It was a case of kill or cure, and it is more wonderful that she survived the ordeal than that she should be the better for it. The old inhabitants of the Rocky Mountains marvelled at her pluck, and the newspapers were filled with notices of the eccentric Englishwoman. She had many adventures that would have staggered a strong man and turned the head of a weak one. One of these was her acquaintanceship with "Mountain Jim," or Mr. Nugent, a desperado who was for several years the terror and marvel of Colorado. Mothers frightened unruly children into obedience by threatening them with this monster. He had lost one eye, but his profile and ringlets fascinated Miss Bird. He treated her with a courtesy approaching to chivalry, and she almost forgot that he was a drunkard and a man-slayer. She depicts him in the following complimentary terms. The first half of the extract relates to her introduction to Mountain Jim, or Mr. Nugent; the second was written after longer acquaintance:—

"He was a broad, thick-set man, about the middle height, with an old cap on his head, and wearing a grey hunting suit much the worse for wear (almost falling to pieces, in fact), a digger's scarf knotted round his waist, a knife in his belt, and a 'bosom friend,' a revolver, sticking out of the breast-pocket of his coat; his feet, which were very small, were bare, except for some dilapidated moccasins made of horse-hide. The marvel was how his clothes hung together and on him. The scarf round his waist must have had something to do with it. His face was remarkable. He is a man about forty-five, and must have been strikingly handsome. He has large grey-blue eyes, deeply set, with well-marked eyebrows, a handsome aquiline nose, and a very handsome mouth. His face was smooth shaven, except for a dense moustache and imperial. Tawny hair in thin uncared-for curls fell from under his hunter's cap and over his collar. One eye was entirely gone, and the loss made one side of the face repulsive, while the other might have been modelled in marble. 'Desperado' was written in large letters all over him.....Mr. Nugent is what is called 'splendid company.' With a sort of breezy mountain recklessness in everything, he passes remarkably acute judgments on men and events; on women also. He has pathos, poetry, and humour, an intense love of nature, strong vanity in certain directions, an obvious desire to act and speak in character and sustain his reputation as a desperado, a considerable acquaintance with literature, a wonderful verbal memory, opinions on every person and subject, a chivalrous respect for women in his manner, which makes it all the more amusing when he suddenly turns round upon one with some graceful railleury, a great power of fascination, and a singular love of children. The children of this house run to him, and when he sits down they climb on his broad shoulders and play with his curls.....Yet, on the whole, he is a most painful spectacle. His magnificent head shows so plainly the better possibilities which might have been his. His

life, in spite of a certain dazzle which belongs to it, is a ruined and wasted one, and one asks, What of good can the future have in store for one who has for so long chosen evil?"

This man, in whom Miss Bird took a deep interest and in whom she contrives to interest the reader, came to an untimely end a few months after she bade farewell to Estes Park. Another acquaintance, Griffith Evans, shot Mr. Nugent through the head as he rode past his cabin. Having excited curiosity, Miss Bird refrains from gratifying it, saying that, as she has heard five different versions of the tragedy, it is best to give none, and that "the tragedy is too painful to dwell upon." We fancy that she was imposed on to some extent by this wild denizen of the West. He shocked and excited her one night with the tale of his life, and told her horrors which still haunt her. She says that he even went beyond "such desperados as Texas Jack and Wild Bill." Texas Jack can tell extraordinary stories, and it may be suspected that it was as a storyteller Mr. Nugent was most wonderful. Miss Bird says that "he had an obvious desire to act and speak in character," but she forgot her own shrewd remark when she listened to the thrilling story of his life.

What is most attractive in these letters is the clearness with which the writer describes either persons or places. Here is a sketch of the Chalmers family:—

"They are a queer family; somewhere in the remote Highlands I have seen such another. Its head is tall, gaunt, lean, and ragged, and has lost one eye. On an English road one would think him a starving or a dangerous beggar. He is slightly intelligent, very opinionated, and wishes to be thought well informed, which he is not. He belongs to the strictest sect of Reformed Presbyterians ('Psalm Singers'), but exaggerates everything of bigotry and intolerance which may characterize them, and rejoices in truly merciless fashion over the excision of the philanthropic Mr. Stuart, of Philadelphia, for worshipping with congregations which sing hymns. His great boast is that his ancestors were Scottish Covenanters. He considers himself a profound theologian, and by the pine logs at night discourses to me on the mysteries of the eternal counsels and the divine decrees. Colorado, with its progress and future, is also a constant theme. He hates England with a bitter, personal hatred, and regards any allusions which I make to the progress of Victoria as a personal insult. He trusts to live to see the downfall of the British monarchy and the disintegration of the empire. He is very fond of talking, and asks me a great deal about my travels; but if I speak favourably of the climate or resources of any other country he regards it as a slur on Colorado.....Mrs. Chalmers looks like one of the English poor women of our childhood—lean, clean, toothless, and speaks, like some of them, in a piping, discontented voice, which seems to convey a personal reproach. All her waking hours are spent in a large sun-bonnet. She is never idle for one minute, is severe and hard, and despises everything but work.....The family consists of a grown-up son, a shiftless, melancholy-looking youth, who possibly pines for a wider life; a girl of sixteen, a sour, repellent-looking creature, with as much manners as a pig; and three hard, unchildlike younger children. By the whole family all courtesy and gentleness of act and speech seem regarded as 'works of the flesh,' if not 'of the devil.' They knock over all one's things without apologizing or picking them up, and when I thank them for anything they look grimly amazed. I feel that

they think it sinful that I do not work as hard as they do."

The following remarks on Western children are both true and significant:—

"One of the most painful things in the Western States and Territories is the extinction of childhood. I have never seen any children, only debased imitations of men and women, cankered by greed and selfishness, and asserting and gaining complete independence of their parents at ten years old. The atmosphere in which they are brought up is one of greed, godlessness, and frequently of profanity."

Miss Bird depicts mountain scenery both with enthusiasm and accuracy. Sometimes she is rather too loose in the use of epithets, as when she writes about the morning being "grey and sour." The eastern sky, on one occasion, appeared to her in a novel guise. She says, "It had been chrysoprase, then it turned to aquamarine, and that to the bright, full green of an emerald." Mr. Ruskin, when taken to task by a critic for writing about an unknown stone, which he termed a "chrysoprase," defended himself by showing that the tenth foundation of the New Jerusalem was formed of a "chrysoprasus." Miss Bird can also maintain that a precious stone bearing that name does exist, but she will err if she supposes that many of her readers have seen one, or are even aware its colour is apple-green. Despite minor faults, the book is not only readable, but it deserves to be read.

RECENT VERSE.

Poems and Sonnets. By Harriett Stockall. (Simpkin, Marshall & Co.)

The Exile, and other Verses; together with Translations from some of the Greek and Latin Poets. By the Hon. Thomas Talbot. (Sampson Low & Co.)

Poems and Ballads. By Mrs. Toogood. (Chapman & Hall.)

The Daughter of Jephthah, a Lyrical Tragedy, and other Poems. By Welbore St. Clair Baddeley. (Pickering & Co.)

Songs and Verses on Sporting Subjects. By R. E. Egerton-Warburton. (Same publishers.)

Miss STOCKALL's poems furnish one more instance of the possibility of attaining some skill in versification and some prettiness of imagery without making any real advance in the direction of true poetry. The writer often expresses feelings which claim approval, and embodies them in illustrations which, if not novel, are graceful, while, at the same time, the reader meets with no expression which either suggests an original thought or which presents a familiar one in a striking form. Here, for example, are a few stanzas on the fall of the apple-blossom; the prettiness of which is not more apparent than the triteness of their moral:—

The apple-blossoms fall around,
And fleck the daisy-chequered ground,
As breezes softly blow;
I stretch a lazy hand aloft,
And grasp a cluster silken-soft,
Like rosy-tinted snow.
I look at every tender leaf,
And marvel why a life so brief
To such sweet things is given;
Why not for them a longer space
To blossom gaily in their place,
Beneath the summer heaven?
Why not for them a longer time
To feel the sun at morning prime,
To see the moon at night;
To quiver by soft breezes stirred,
To listen when God's morning-bird
Sings heavenward his delight?
Ah me, my heart! it must be so,
The blossom drops that fruit may grow,
The sweetness of the flower
Dies early on the vernal breeze,
That autumn-time may bless the trees
With gold and crimson dower.

When the author quits these little apologies for emotional narrative she is soon beyond her

depth. The lines in which a dying wife entreats her husband to come with her successor to shed a tear over her grave are in the worst vein of factitious sentiment. With respect to those compositions which the writer terms "sonnets" she should be reminded that the sonnet has other and more important rules than that which confines it to fourteen lines.

In the lilt of his verse, when he happens to be tuneful, and in his occasional choice of themes Mr. Talbot recalls some of the more superficial characteristics of Thomas Moore, and thus affords at least a variety in the well-cultivated field of poetical imitation. But, alas, even when the versifier is at his best, the resemblance between him and his master is of the most mechanical kind. The sparkle, the finesse, the point of the popular Irish poet will vainly be sought for in these pages.

Mrs. Toogood's volume differs so little from countless predecessors of the same class that it is difficult to make any comment upon it which is not almost as hackneyed as its own phrases. Well-worn epithets and "fatally facile" rhymes once more do duty for poetry. "The smiling scene of hope's young life" is, of course, recalled to "ravished memory." The reader is again introduced to that well-known region where "tempests crush the oak," and again encounters that

harsh blast
To which the proud majestic sea
In horror's storm is cast.

The snow has by no means ceased to be "feathery," and the starlit sky continues to be "spangled." In a word, through the entire book commonplace holds its monotonous reign without the slightest hint of invasion from an original idea. More than once, for the sake of bringing in the rhyme, a bewildering confusion of tenses occurs, a defect, however, which in work so little promising it is hardly worth while to censure. It is right to add that the vein of sentiment which runs through these effusions is gentle and healthy, and that they might have some claim to the title of poems if amiability implied imagination.

If Mr. Baddeley's volume is no successful attempt in poetry, it is at least a variety in the long list of failures. Some of the choruses in 'The Daughter of Jephthah' (a raw and feeble production) suggest the influence of a contemporary writer; but this Mr. Baddeley can afford to be told, since in the poem which follows, entitled 'Evelyn Esmond,' he manifests originality so decided as to be startling. We cannot give any detailed account of this extraordinary production, in which ultra-realism is combined with the most stilted forms of expression. Bald, prosaic statements, at no time lovely, become ludicrous when followed by lines which seem to have been written in a spirit of superstitious reverence for the exhausted refinements of defunct poetic traditions. Mr. Baddeley does not bestow much care upon the technicalities of poetic art; but an author who would unite the realistic and the factitious schools has, of course, his hands sufficiently full. When he indulges in what an actor would call "a burst," he can write a passage which, if not poetry, has at least a curious resemblance to it. Thus, if the following passage is, on the whole, mere high-sounding nonsense, it must be owned that it has a counterfeit ring of poetry, and that here and there it attains to some force of expression:—

Now let the light West lift us o'er the seas
To where the soft unfathomable blue
Fades into fearful mist around the cone
Of old Vesuvius; and the Tuscan waves
Roll around Ischia and the infant isles
Of Southern Italy; for these are held
In clearer vision than our eyes may boast,
And through the light of love. The gardens glow
With the compelling orange crown'd with leaves
Of glistening verdure that the songless birds
Rule, as a sailor rules the masterwind,
Plucking their plumes as if they lived at ease
Where the strong breeze that loves the torrid sun,
Ghost-like, in violence, rushes through the trees
To other seas and lands. Beneath this sky
Burns a sweet, sorrow-chasten'd heart of love.

In other instances amongst the epithets lavishly employed we now and then meet with one that

hits home. The book is, nevertheless, crude, and affords little promise of better things.

It may be inferred from the title of Mr. Egerton-Warburton's little volume that its contents are not ambitious. It cannot, unfortunately, be added that they atone in spirit and sparkle for their lack of elevation. To the subjects here dealt with the glow of animal spirits is, at the least, essential, and it cannot be said that there is any approach to this quality in the mild, deliberate, and somewhat venerable humour which Mr. Egerton-Warburton when at his best evinces. If the sports dear to the hearts of Englishmen are to live in song, they must inspire more vigorous effusions than any which his pages contain.

CHRISTMAS BOOKS.

Rough the Terrier: his Life and Adventures. By Emily Brodie. (Shaw & Co.)

James Duke, Costermonger. By William Gilbert. (Strahan & Co.)

Gallery of Notable Men and Women. Compiled by the Editor of 'The Treasury of Modern Biography.' (Edinburgh, Nimmo & Co.)

Brave Janet, the Story of a Little Girl's Trials and Victories; and The Children's Trusts, a Story of Beech Tree Dingle. By Alice Lee. (Sampson Low & Co.)

True as Steel. By Madame Colomb. Translated by Henry Frith. (Routledge & Sons.)

Her Benny: a Story of Street Life. By Silas K. Hocking. (Warne & Co.)

Young Heads on Old Shoulders. By Ascott R. Hope. (Sunday School Union.)

Alice, and other Fairy Plays for Children. By Kate Freiligrath-Kroecker. (Sonnenschein & Allen.)

The Beautiful Face: a Tale. By Elizabeth Harcourt Mitchell. (Masters & Co.)

Careless Kytts, and other Stories. By Charles Marshall. (Cassell & Co.)

Kitty and Bo; or, the Story of a Very Little Girl and Boy. (Griffith & Farran.)

St. Nicholas' Eve, and other Tales. By Mary C. Rowell. (Same publishers.)

Lady Sybil's Choice: a Tale of the Crusades. By Emily Sarah Holt. (Shaw & Co.)

Barton Ferris: a Tale of Village Life and Work. By Benjamin Clarke. (Sunday School Union.)

The Broken Looking-Glass; or, Mrs. Dorothy Cope's Recollections of Service. By Maria Louisa Charlesworth. (Seeley & Co.)

Stories for Mamma's Darlings. By Amanda Matorka Blankenstein. (S. Tinsley & Co.)

The Leisure Hour, 1879. (Religious Tract Society.)

Tales from Ariosto. Retold for Children by a Lady. With Three Illustrations. (C. Kegan Paul & Co.)

Little Cousins; or, Georgie's Visit to Lotty. By Brenda. (Shaw & Co.)

The Children's Kingdom; or, the Story of a Great Endeavour. By L. T. Meade. (Same publishers.)

Great Names in European History. By W. H. Davenport Adams. (The Edinburgh Publishing Co.)

"ROUGH THE TERRIER" was fascinating as a puppy, and developed qualities as he grew older which will greatly endear him to all the young readers of his life and adventures, which are here narrated by Miss Emily Brodie and charmingly illustrated by Mr. Pym.

'James Duke, Costermonger,'—"a tale of the social deposits," as Mr. Gilbert calls it,—is a quietly though powerfully written work. It is a tale in which the characters belong to the very lowest strata of society, but they are all of them human beings, and the dramatic interest of the story is increased by the unexaggerated truthfulness of the individual actors. A wholesome moral atmosphere pervades the story, and the whole book is well worth reading and considering, although it is not exactly one intended "for the amusement of youth." It seems to us

that we have met with the work before and that this is a reissue in a brighter dress.

'Gallery of Notable Men and Women'—a volume of Nimmo's "Library of Biography"—is an interesting record of the chief incidents in the lives of six persons whose names are well worthy to be held in affectionate reverence, not by England alone, but by the whole world. The records are brief, but well compiled. No more suitable or useful work of its size and price could be given as a prize to young people whether girls or boys.

'Brave Janet' inculcates obedience to parents, a virtue which lies at the foundation of all excellence in after life, and yet may be acquired by very little children.

'True as Steel' is a spirited translation of a good story by Madame Colomb, of the period just previous to and during the Franco-German War. The hero is a quiet, retiring Government clerk, who, thinking nothing of himself and everything of his duty towards God and towards man, is as "true as steel," and conceals the heart and conduct of a true hero under a quaint, not to say rather absurd exterior. The character of uncle Placide is beautifully drawn; it reminds one of "le cousin Pons" in some of its touches. The ending is too sorrowful, and Madame Colomb might, we think, have turned the faint "hope for the best," with which she consoles her readers, into a reality without any sacrifice of truth. If the book should reach another edition we beg, in the name of her English readers, mercy for Placide.

'Her Benny' is an interesting story of the street life of two little waifs, a brother and sister, in Liverpool. The sister dies, but the boy, "her Benny," heroically resisting the temptation to become a thief, and even bearing up under false appearances and false accusation, becomes by dint of hard work and good conduct a man of means and position, and marries his master's daughter. There may be a touch of the old story-book romance of the carriage and six with which the good boy used to be rewarded, whilst "Don't-care" was eaten up by a lion; but the author declares that the characters themselves are all true, and are some of them even now alive, and Mr. Hocking, who knows them, must be believed when he gives "her Benny" so good a fortune.

'Young Heads on Old Shoulders' is a volume of Mr. Ascott Hope's pleasant and wholesome school-boy stories; they are all clever, but our favourite is the tale of the mischievous boy and his visit to the dentist, which we think will make young readers laugh heartily, and we hope take warning also from the example.

'Alice, and other Fairy Plays for Children,' are easily acted. They are founded on old German stories and upon our dear 'Alice in Wonderland.' There is an attempt to be funny in the version of the old German stories which entirely destroys their beauty and simplicity. We cannot say that the book is much to our own taste, nor one we should select as a present for any of our young favourites; but there is no harm in it, and, as we said, the plays can be easily acted and require few performers.

'The Beautiful Face' is an excellent mediæval story put into natural and simple wording. There is no attempt at archaeological accuracy of detail, though the account is probably too true as a picture of the condition of the serfs and villeins in the early Norman times. The title, "The beautiful face," refers to a glimpse the children have of a holy picture and the teaching a good hermit gives them about it.

'Careless Kyts' and the "other stories" are readable and laughable, but the fun will fly rather over the heads of young readers. The stories are not at all bad, and boys especially will rejoice in them.

'Kitty and Bo' is a touching little story, which will beguile young readers of much sympathy.

'St Nicholas' Eve, and other Tales,' is a

collection of clever tales that have been published before. There is too much about love and marriage to make them suitable for young people; they are, in fact, short novels, such as find favour with railway travellers, and especially at the Christmas season, when tales and novels are in brisk demand.

'Lady Sybil's Choice' contains a good deal of careful study of the dress and daily life of noble ladies in France in the twelfth century, very prettily and unpretendingly worked into an excellent story, the moral of which is that in all time of trouble and perplexity, of sorrow and suspense, it is blessed to hold fast our trust in the goodness and providence of God.

Some of the illustrations to 'Barton Ferris' are not at all bad, though one or two are ugly enough. Of the story we cannot speak so well; it is somewhat vulgar and oppressive. The squire and the vicar might not have been models of their kind, but we are inclined to pity any clergyman with aggressive parishioners like Joshua Brown the blacksmith and Selvedge the draper. There is the internecine war between Dissent and the Church, told from the Dissenting point of view, with all the good deeds given to the Dissenters. A lost heir is discovered, and the wrong made right, and a deserving and injured young lady is happily married and restored to the home of her youth, but the spirit that pervades the book is not pleasant nor likely to heal mutual grievances. It is not at all a book for young people.

'The Broken Looking-Glass' is the concluding portion of Mrs. Dorothy Cope's recollections of service. The dear old lady has become rather too much given to preaching in her old age, and although she says many sensible and excellent things, she is rather tedious and apt to run suddenly from one thing to another, so that sometimes it is difficult to know whether she is speaking of past or present things. In these days of ill-trained servants we should be thankful for Mrs. Dorothy Cope's assistance to help both mistresses and maids.

'Stories for Mamma's Darlings' is written in far too sentimental and lackadaisical a style. The stories in themselves are not bad, but the author has not caught a happy nor graceful method of telling them.

'The Leisure Hour' for 1879 keeps up its old reputation. It is a safe work for nursery, parlour, or kitchen, and with abundance of instruction and entertainment.

Ariosto's 'Orlando Furioso' is well known to be one of the most entertaining, but not one of the most "proper" books in the world. The Lady who retells some of his stories in prose omits everything improper and preserves a good deal of what is entertaining. Naturally, this is but a very partial selection from the incidents of the 'Furioso': Orlando himself is hardly mentioned in the volume, nor the death of the one rather interesting male hero, Rodomonte.

'Little Cousins' is an account of a little girl's first visit to her cousin in London, told in a pleasant and easy manner. There is no straining after effect, and the natural way in which the children are depicted is one of its greatest charms. The illustrations are pretty, and add much to the attractiveness of the book, which is one sure to satisfy every little girl to whom it may be given.

'The Children's Kingdom' will hardly commend itself to most boys or girls. The impulses by which the weak and unfortunate Irish boy, the central figure in the book, is swayed are so unreal, and, many would say, so "Irish," that they will not be believed in, and consequently his character becomes despicable. This story is by no means up to the standard of other books by the same author.

The sketches of 'Great Names' which Mr. Adams has written are carefully done. They show the author's industry, and they will make a good prize-book for schools.

OUR LIBRARY TABLE.

A NEW edition, being the twelfth, of *The Works of Jonathan Edwards*, is published in two large volumes by Messrs. William Tegg & Co. The circulation of such a work at the present day cannot be large, yet those persons to whom the writings of the last great philosopher and divine of New England are congenial may derive pleasure and instruction from it. Many of our ablest writers looked upon Edwards as an intellectual prodigy. Dugald Stewart eulogized him as "the most celebrated, and indisputably the ablest, champion of the school of necessity who has appeared" since the days of Collins. Sir James Mackintosh pronounced Edwards to be the metaphysician of America whose power of subtle argument was perhaps unmatched among men; and he added that, had Edwards flourished in a metaphysical age and country, he would have been as much the boast of his fellow-countrymen as Franklin. The day has gone by, both here and across the Atlantic, when such writings as his arrest the attention of the general public. His work on the Will can never fail to excite the curiosity of metaphysicians. His other writings also appeal to a professional or technical class of readers. The present edition, to which an elaborate essay by the late Henry Rogers is prefixed, as well as a memoir of the author by S. E. Dwight, will find an appropriate place in the libraries of philosophers and theologians.

WE have received the first number of the second volume of *The University College of Wales Magazine* (Aberystwith). Dr. H. Ethé contributes to it a new translation of Job based upon the latest critics in Germany and Holland. In his short introduction he says, after having refuted the idea of Job being a drama: "If no drama, what can the book of Job be? Just as the Song of Solomon is nothing else but an idyl, an eclogue like Virgil's, only painted in the glowing, dazzling colours of an Eastern sky and Eastern imagination, one of the most beautiful love-poems Oriental genius has ever produced, so Job is the finest specimen of didactic poetry and religious reflections, the grandest theodicy of which Asia can boast. From the isolated height of sublime ideas it looks down with a majestic eye on all other poetical conceptions of Semitic genius, and it recognizes as its peers in the whole range of human works only two, the masterpiece of philosophic poetry in the Middle Ages and the masterpiece of philosophic poetry in modern times—Dante's 'Divine Comedy' and Goethe's 'Faust.'"

The new edition of *Uncle Tom's Cabin*, which Messrs. Routledge send us, is much increased in value by the bibliography which Mr. Bullen, the accomplished Keeper of Printed Books at the Museum, has added. The popularity of the book in France is very remarkable.

In his article on the German Literature of the Year Prof. Zimmermann has spoken of Count Moltke's 'Wanderbuch.' We need, therefore, only mention that a prettily printed translation has been issued by Messrs. C. Kegan Paul & Co., under the title *Notes of Travel*.

MESSRS. DE LA RUE have sent us a number of *Pocket-Books and Diaries*, which, as is always the case with their productions, are distinguished by exceedingly good taste. Their *Desk Diary* is particularly remarkable for usefulness and elegance. They also send us *Christmas Carols*, more varied in design and richer in colour than any others we have seen this year.

MESSRS. LETTS'S *Office Diary*, which is on our table, is a fair specimen of their well-contrived and useful diaries. Their *Rough Diaries*, *Tablet Diaries*, and *Pocket-Books* are all alike excellent. Particularly good is the *Metallic Diary*, No. 60. They also send a *File Box* and a *Suspending Rack* of good design, and eminently suited for every-day wear and tear, as indeed are most of the productions of this house.

UNDER the title of *Time's Footsteps for 1880*, Messrs. Goodall send a neatly illustrated calendar for the pocket.

We are glad to see that the Philo-Judeus is again attracting notice amongst German scholars. Some time ago Dr. Siegfried published his book entitled 'Philo von Alexandrien als Ausleger des Alten Testaments an sich selbst und nach seinen geschichtlichen Einfluss betrachtet.' The author, however, did not treat in his learned work of the relation between Philo's interpretation of the Law and the Palestinian Halakhah. On this interesting subject we find in Dr. Bernhard Ritter's monograph, *Philo und die Halacha eine vergleichende Studie unter steter Berücksichtigung des Josephus*, ample information. He makes it nearly evident that Philo often approaches the Halakic expositions of the Palestinian schools.

We have on our table *Breach of Promise, its History*, by C. J. MacColla (Pickering),—*Questions on Chemistry*, by F. Jones (Macmillan),—*The Hardy Fruit Book*, Vol. I., by D. T. Fish ("The Country" Office),—*Tourist's Picturesque Guide to Leeds* (Ward, Lock & Co.),—*Lives of the Greek Heroines*, by L. Menzies (G. Bell),—*Alice Bridge of Norwich*, by the Rev. A. Reed (Shaw & Co.),—*Oakhurst Manor*, by A. Lyster (Sunday School Union),—*The Child's Own Magazine* (Sunday School Union),—*Scribner's Monthly*, conducted by J. G. Holland (New York, Scribner & Co.),—*Day of Rest Volume 1879* (Strahan & Co.),—*The King of Men*, by R. Kerr (Houlston),—*The Boyhood of Martin Luther*, by H. Mayhew (Gall & Inglis),—*Faithful Words for Old and Young* (Holness),—*The Sunday at Home Volume 1879* (Religious Tract Society),—*After Death*, by H. M. Luckock (Rivingtons),—*Sermons on Missions and other Subjects*, by the late Rev. W. T. Bullock (G. Bell),—*Sermons preached before the University of Oxford*, by H. P. Liddon, D.D. (Rivingtons),—*Oxford Sermons*, by the Rev. E. A. Abbott (Macmillan),—*Le Odi di Anacreonte*, by Di Giuseppe Sapio (Palermo, M. Amenta),—*L'Angleterre et ses Colonies Australes*, by E. Montégut (Hachette),—*Excursion à l'île de Caprera*, by E. Melena (Paris, E. Leroux),—and *Die Eretischen Scholien der Ilias im Coder Venetus*, by A. Roemer (Munich, J. Lindauer). Among New Editions we have *The Ascent of the Matterhorn*, by E. Whymper (Murray),—*A Text-Book of Physiology*, by M. Foster, M.A. (Macmillan),—*For Percival*, by M. Veley (Smith, Elder & Co.),—*Uta: a Tale of Ceteaway and the Zulus*, by C. H. Eden (Marcus Ward & Co.),—and *In the Snow*, by W. H. Anderson (Burns & Oates). Also the following Pamphlets: *On Post-Epic or Imitative Words in Homer*, by F. A. Paley (F. Norgate),—*Which Shall it Be?* by J. O. Halliwell-Phillips (Brighton, Fleet),—*Address on the Relation of Fine Art to Social Science*, by Sir Coutts Lindsay, Bart. (Spottiswoode),—and *Remarks on the Assessment of Rateable Value on Hereditaments containing Machinery*, by J. Potts, jun. (Spon).

LIST OF NEW BOOKS.

Theology.

Fleming's (J.) Gospel in Leviticus, cr. 8vo. 2/6 cl.
Harper's (Rev. F.) Echoes from a Village Church, 12mo. 2/ cl.
Hove's (Lady) Gathered Clusters from Scripture Pages, 5/ cl.
Martineau's (J.) Hours of Thought on Sacred Things, Vol. 2, cr. 8vo. 7/6 cl.
Words of Christ, with the Parallel Passages, Discrepancies, and Omissions, collated from the Four Gospels, by T. B., fcap. 4to. 5/ cl.

Fine Art and Archaeology.

Northcote (Rev. J. S.) and Brownlow's (Rev. W. R.) Roma Sotterranea, Parts 2 and 3, in 1 vol. 8vo. 32/ cl.

Poetry.

Elvino, a Poem, by W. E. C., 12mo. 5/ cl.
Langbridge's (F.) Gaslight and Stars, a Book of Verse, 6/ cl.
McCauley's (Rev. J. B.) The Last Plague of Egypt, and other Poems, 8vo. 10/6 cl.
Ramsay's (A.) The Gentle Shepherd, with Portrait and Twelve Engravings by D. Allan, 4to. 31/6 cl.

History and Biography.

Diary of the Shah of Persia during his Journey to Europe in 1878, from the Persian, by A. H. Schindler and Baron Louis de Norman, 8vo. 12/ cl.
Milman (Right Rev. R.), Memoir of the Life of, by his Sister, Frances M. Milman, 8vo. 12/ cl.

Voltaire's Histoire du Siècle de Louis XIV., Chapters XIV.-XXIV., Notes, &c., by G. Masson and G. W. Prothero (Pitt Press Series), 12mo. 2/6 cl.

Philology.

Xenophon's Anabasis, Book VI., with English Notes, &c., by A. Pretor (Pitt Press Series), 12mo. 2/6 cl.

Science.

Althaus's (J.) The Functions of the Brain, cr. 8vo. 2/6 cl.
Anderson's (R.) Lightning Conductors, their History, Nature, and Mode of Application, 4to. 16/ cl.
Catalogue of the Library of the Royal Medical and Chirurgical Society of London, 3 vols. 8vo. 31/6 cl.
Wilkins's (Lieut.-General H. St. Clair) Treatise on Mountain Roads, Live Loads, and Bridges, 8vo. 14/ cl.

General Literature.

Breakfasts and Luncheons at Home, by Short, cr. 8vo. 2/6 cl.
Hill's (J. W.) Illustrated Guide to Modern Agricultural Implements, Tools, &c., 4to. 12/6 cl.
Humphrey's (Capt. J.) The Steeplechase Horse, How to Select, Train, and Ride Him, cr. 8vo. 7/6 cl.
Jones's (J.) History and Mystery of Precious Stones, 7/6 cl.
Jocelyne's (L.) The Marvellous Little Housekeepers, 2/6 cl.
Somerset's (Duke of) Monarchy and Democracy, Phases of Modern Politics, cr. 8vo. 5/ cl.
Tyler's (J.) Has Man a Future? 12mo. 2/ cl.

'JULIUS CÆSAR,' I. 3, 129.

THE Director of the New Shakspeare Society sends us the emendation of his President, Mr. Robert Browning, on the word "Favors" in 'Julius Cæsar,' Act i. sc. 3, l. 129:—

for now this fearful Night,
There is no stirre, or walking in the streetes;
And the Complexion of the Element
Is Favors, like the Worke we haue in hand,
Most bloodie, fierie, and most terrible.

It is known that the aspect of the planet Mars was most bloody, fiery, and terrible. 'Batman vpon Bartholome' says (lib. viii. cap. 25, leaf 130 back) that Mars "hath mastry over cholar, fire, and cholerick complexion," "Ynder him is contayned warre, battel, prison, & enmitie; & he betokeneth wrath, swiftnesse, and woundes, and is redde, and vntrue, and guylefull." The word Mars is only a contraction of *Mavors*; and Mr. Browning says, "Surely the right reading is

The complexion of the element
Is *Mavors*.....
Most bloody, fiery, and most terrible,

the notion being of planetary influence, 'Sanguineo orbe rubens—Rutilanti sidere *Mavors*.' Shakspeare speaks in 'Antony and Cleopatra' of "the ill aspects of planets"; in 'Richard II.' of how

Men judge by the complexion of the sky
The state and inclination of the day,

and that complexion surely was, the night before Cæsar's murder, that of the planet Mars or *Mavors*, god of battle, though nowhere else does Shakspeare use the long form of the god's name. Mr. Browning's conjecture deserves at least registration. If Jaggard's compositor saw "*Mavors*" in his "copy" he would certainly have altered it to "Favors."

THE EIKON BASILIKE.

II.

ANOTHER paper was also enclosed in the letter to Sir Edward Nicholas, intended by his correspondents to be shown to the king, as follows:—

Scandalous Passages false Traductions
and Contradictions in Marsys Booke
styled Les Memoires &c.:

In the Kings Portraiture

He takes away the Crowne of Glory which was in the English and Latin Copie.

In his Title Page.

1. The Change of the True Title of the Booke first printed in England and after in Holland in English and Latin.

2. His averring in his Title Page that the Booke Intituled Portrait du Roy &c. is a Counterfeit and supposititious Booke.

3. His Boldnesse in making many impertinent and diuers malicious Annotations upon his Ma^{ties} Booke and therein adding Renuoyes vnto a Scandalous Booke formerly set forth vnder his said Marsys name.

In his Preface

He takes upon him to tell the world that the king made no title to his Chapters in the Original Booke which is more then he could say truly, for by his owne Confession he had not the sight of any other Copie but what was set forth in English and Latin where those titles of Chapters were printed in the third Person which as a Translator he ought to haue followed.

In the Advertisement.

1. In the fourth Page his falsehood in averring Que le Roy en d'autres endroits ne se sert pas de ce Terme (Papistes) mais de celui de Catholique Romain, whereas the King throughout his whole Booke giues them no other Appellation but that of Papists.

2. Ibidem. Another false Assertion in saying that the Church of England hath retayned the same order and the same gouernement with that Catholique Church which euerywhere in his Bookes (as he confessed in his Conference with us) he understands to be the Roman Church.

3. Ibidem. A third false Assertion that there is no Community or Resemblance either in doctrine or in Gouernement between the Protestants of England and those whom he Calls Calvinists.

4. Ibidem. A fourth false Assertion that of a good Protestant they may as easily make a (Roman) Catholique as a Rising Sunne of a faire Morning.

5. A Calumnie upon the blessed king where raising to himselfe an objection that some perhaps will say the King paroit Protestant he answereth that though he had not been a Protestant it concerned him to write as he hath done for reason of State to take away the Accusation of those that said he was a (Roman) Catholique in his heart whereby Marsys doth not onely attempt to make it doubtfull of what Religion the King was, but to Render him also a most notorious Hypocrite in his life and death.

6. Another, that where the king exhorts his Sonne to be firme in the Protestante Religion it may be believed it was for feare onely he should be Come a Calviniste whereas it is euident that the king mentioneth no Calvinist in that whole Chapter but exhorts him from the Pompe of that superstitious Tyrannie (and whom that meant Marsys knew well enough) and from the meanes of Fantastick Anarchie whome all the world knowes to bee "whome all the world knowes" y^e new Anabaptistical Sects.

7. Another Calumny Que le Roy ne Choque Jamais les Catholiques (Romains) que pour Reiller les Heretiques (Calvinistes).

8. Where he makes an Apologie for the late horrid Rebellion in Irelande, with these words Quelle Religion n'a point ceste Maxime de Chercher la liberte de Conscience as if it were lawfull to seeke the same (as they did) by Rebellion.

9. A sawey Contradiction giuen to the king by a petulant Retortion of his Ma^{ties} owne words in saying that les Irelandois font bien voir a present que les Catholiques (Romains) ont des maximes qui autorisent moins la Rebellion, que celles des Heretiques.

10. He sayth that the Popish Irish sont les seuls sujets des Isles Britanniques qui soient a present fideles a leur Roy by which impudent assertion he excludes from all fidelity to the king not onely the Marquis of Ormond and all other Protestants with in his Army and Guarisons in Ireland, but likewise all and euery other his Ma^{ties} Protestant Subjets whomesoeuer in England and Scotland together with the Isles of Man and Jersey (which are as Britannie as Ireland) thereby numbring them all among the Rebels and Traitors to the King.

11. That the kings Booke is so full of Inuectives against the Calvinistes as if he had Composed his Booke to Confound them onely whereas the King in all his Booke nameth them not.

12. Pretending to Recite the Kings words concerning Churchwindowes, Crosses and Inscriptions upon the Monuments of the Dead, he repeats them vtruly and inferres from them the kings defence of Popery and Superstition which is cleane different from the expresse Termes and Sense of his Ma^{ties} Booke.

13. He Reproues the Translator of Rouen for hauing an ill designe, because he sought not his Ma^{ties} leaue to Translate the Booke nor Communicated his Traduction to the English at Rouen before he printed it, whereby he makes an argument against himselfe of his owne ill designe, who by his owne Confession (to us) was guilty of both these faults, which he blames in Mons^{ieur} Porree.

14. The Sentence that Marsys giues of Monsieur Porrees booke is, Ceux qui ont ce liure diffamatoire sont obliges d'Inuiter Plusieurs Personnes d'honneur et de tendre Conscience qui l'ont mis au feu and when his Title Page, Advertisement, Annotations, and Translations are well perused this will appeare a good Laterne for a Censure upon his workes.

15. That which the King calls Inscriptions of the Dead (as Marsys himselfe reads it in his Translation of that Place) is in this Advertisement out of opposition to Porree translated Epitaphs des Catholiques (Romains).

16. Undertaking to proue that the Booke called Portrait du Roy is Counterfeit he acknowledgeth that both it and that of his owne are taken from one and the same Original, and yet that one of them (meaning Porrees) is not the Kings.

17. He pretends to haue seen the kings manuscript and from thence inferres that the additional Peices

concerning the Discourse of the King to his Children, the Duke of Gloucester and the Princesse Elizabeth are maliciously annexed to the Second Edition of Porée's Translation, who therein followed the Copie Imprinted in England given under that Princesse owne hand, which this Marsys Sawcily Sensureth to be partiall and absurd, as well for the Kings Recommendation of the Bookes there named to her, as for her Incapacity to understand the smallest Rudiments of Christianity.

18. He is too bold to owne and Publish to the world his knowledge or Sight of another Booke Composed by the King which himselfe Confesseth for Certaine Reasons is not yet to be set forth, but insinuateth that hereafter he shall be the man who shall set it forth.

In a short view that we tooke of his Translation wherein he boasteth to have been so religiously exact that he hath not altered nor taken away one Iota we find as followeth.

Chap. 1. he translateth the words other Gentlemen la plus Part des Membres :

Ibidem. Whereas the King saith—the Health of all States and kingdomes Marsys saith States onely and leaues out kingdomes.

Chap. 7. parag. 8. Impudence is translated D'Impudence.

Ibidem. The Kings words—Wee doe not much blame the unkindnesse of the generality & vulgar, Marsys translateth Puisque nous Cognitoissons que le general en est Innocent.

Ibidem. to the Kings words—of eating our bread heades—Comme on dit.

Chap. 8. Parag. 10 being Compared with the Kings booke, Marsys Translation appeareth to be very defective.

Chap. 12. Whereas the King saith—By how much protestant Principles are more against all Rebellion against Princes then those of Papists, Marsys rendereth these words—Que les Principes des Protestants assurent plus les Monarques contre la Rebellion que Ceux des Papistes. Wherein he Committeth the same fault that in his advertisement he blameth in Porée for not observing the literal Translation of this Particular Place.

Chap. 15. The King vseth foure tymes the wordes papists, and Marsys thrice translateth it Catholique Romain; of which distinction framed onely by himselfe he maketh a vaine and false vse, in his advertisement against Porée, and to make good this his feigned difference doth in one and the same paragraph of this Chapter render the word Papists by the Terme of Romane Catholique in the first part thereof and Papist in the latter.

Chap. 23. Where the King restraines his words to those Scots, that deliuered him up, Marsys enlargeth his Translation to Escossois in generall. And where the King saith, If I am sold which is conditional Marsys turnes it absolutely, le Regret que j'ay d'estre vendu.

In his Annotations and Renvois.

Page 2. Where the king speaketh of his interest in Religion, Marsys saith it is because he tooke upon him the Title of Head in Spirituall Matters against which (though the King neuer tooke that Title) he inveigheth in his Booke, whereunto he referreth.

Page 35. Where the king speaketh of his prayers and Teares, Marsys addeth his Note, that they were vnpolitabill, if they came not from the heart.

Page 38. Where the King referreth to himselfe in naming the Restored Glory of the Suns heigh after his Eclypse Marsys noteth it in his Margent for a Clinch saying SVN Qui signifie Soleil en Anglois signifie aussi fils; le Roy par cette Equivoque touche elegant le Reestablishement du Roy d'a present son fils.

Page 39. He makes his boldnesse and sayth It seemeth the King foresaw that God could not saue him without a Miracle.

Page 47. At the Kings word Papist Marsys noteth, that the King doth not say Catholiques, and yet in his Advertisement he plainly saith that he did vse this word here, and Referres to this very place.

Page 48. The Kings Words against the Irish Rebels—Ce peuple estant desia assez disposé de violence exorbitante, tant per quelques maximes de leur Religion &c. Marsys to excuse them noteth La Reyne Elizabeth a fort persecuté les Irelandois. And upon the words Maximes—De repouster la force, Qui vous Contraint dans vostre Religion, cette Maxime est commune a toute Sorte de Religions. A bold and a false note (especially upon the Kings words) and againe les Irelandois se resoument des cruautés que les Protestants auoient exercées sur eux se vangerent par cette occasion, qu'ils entreurent. As if this were a just excuse for their rebellion.

Page 78. Upon the Kings words, l'orgueil de quelques gens, Marsys makes this note Luther and Calvin & les Autres Princes et estats qui ont embrassé leur nouvelle doctrine. As if the Kings expression had Reference to them.

Page 122 Where the King expresseth himselfe

cleerly as in many other places in his Booke for his Sonnes Constancy in the Protestant Religion of the Church of England Marsys noteth in his margin, Il entend la Religion Chrestienne en general.

In Monsieur Marsys his Histoire de la Persecution presente &c.

There will be found in those generall Places wee haue scored with red Inke many false and slanderous Passages.

1. Against the Realme of England.
2. Against the honour of the Queen of Great Britaigne in his Epistle dedicatory vnto her for which she flung it away nere the tymes of the First Edition.
3. Against King Henry the 8th.
4. Against Queen Elizabeth.
5. Against King James.
6. Against King Charles.
7. Against the lawes of England.
8. Against the Judges of England.
9. Against the Church of England.

In his Processe Concerning the Kings Death.

1. Marsys vndertaking (in his litle [Title] Page) to translate the English Copie faithfully which he performeth not.

2. An Lecteur. He pretends that the Kings Ennemies sett forth that Relation in English, and that y^e Translation of Rouen followed a false Copie yet Marsys himselfe had no other.

3. He giues notice to the world of his Booke (called the Persecution of England) that it might be enquired after and sell the better.

4. Page the 8. He calls Queen Eliz[abeth] an Impious Jezabell (which he found not in his Copie).

5. Page 9. He adds 24 lines of his owne head to abuse the kingdome and king Henry the 8.

6. Page 11 & 12. He alters all the Kings Speech omitts a great part of it, and makes his last words to be spoken in a disordered Passion Tenez Traistres.

7. Page 13 & 14. Of the five Paragraphs that follow, those are added of his owne head, who promised in his Title to be a faithfull Translatour.

Before I give the other documents I have discovered, I should like to make a few remarks on the letter printed a fortnight ago and its two enclosures with regard to their importance as bearing on the controversy between the supporters of Charles I. and those of Bishop Gauden to the authorship of the Eikon. In the first place, it is very evident that we have here only one of a series of letters on this subject, and it is greatly to be hoped that the publication of it may lead to the discovery of the rest. One and only one, so far as I know, has yet been found, and that is in the Evelyn Library at Wotton, and was published by Bray in vol. ii. part ii. p. 128, of his 'Evelyn Memoirs' in 1818. It is dated two months before the letter I have printed, on Nov. 6th, 1649, and was written to Sir E. Nicholas.

At the beginning of the letter I have given is a mention of a letter dated 13/23 Nov., from Nicholas to the writers, containing a command from Charles II. to them to speak with Marsys about his edition of the book "written by his late Majesty of ever blessed memory." Here and elsewhere in the letter and its two enclosures the Eikon is repeatedly referred to, directly by the writers and indirectly by Charles II. and by Nicholas, as the sole composition of Charles I. Now who are these writers, and what place do they occupy subsequently in the history of Gauden's claim? The most important of the whole four, of course, is George Morley, afterwards Bishop of Winchester, the very man to whom Gauden appealed (in his letters urging his claim) more confidently and strongly than to any other. Yet, so far as we know, Morley never wavered for one moment in his belief, held privately and declared openly up to his death in 1684, that Charles I. was the author. John Cosin, afterwards Bishop of Durham, who lived until 1672, is another of the signatories; and he was present at the famous conference between the Presbyterians and Episcopalians after the Restoration, when Baxter cited the Eikon to Charles II. as his father's work, and appealed to his father's words therein admittive of an episcopacy under the supervision of the Presbytery. Gauden and Morley were also present, but the former had not then made his secret claim to Hyde. Sir Richard Browne and Lord Hatton both lived for many years after the Restoration, and died, the former in 1683, the

latter in 1670, without, so far as we know, ever giving any sign of their disbelief in the king's authorship. But stranger than all is the fact that the letter is to Sir Edward Nicholas, and was preserved by him up to his death in 1669 with other similar papers, and yet, though, according to the North papers, he knew that Gauden was the true author, he has never made any annotations or endorsements on them in later years whereby it can be shown that he had abandoned the belief so confidently expressed at this time. One of the most important and valuable paragraphs in the enclosed instructions to Sir R. Browne is that where Charles II. entrusts to Dr. Cosin the care of procuring a French edition, rendered "as neere the pure original lustré as may bee," according to the "true original copie." Nothing half so strong has ever been found hitherto in support of the statement that Charles II. showed the original Eikon in his father's handwriting to a Scotch clergyman in 1656. Again, in the second enclosure it is said that Marsys actually pretends to have seen the "king's own manuscript copy," although he had really only translated from a printed edition. Now it is a most remarkable coincidence that I have found among Sir Edward Nicholas's private memoranda (made, apparently, subsequent to his retirement in 1663 from the Secretaryship of State) three quotations from the king's book, which cannot (in my opinion) have been quoted by him from any printed edition, but from a MS. copy. It is a very unfortunate circumstance that, so far as I can learn, there are no copies either of Marsys's or of Testard's translation in the library of the British Museum. The words I have printed in italics in the letter and enclosures are additions in Nicholas's own hand. One other point is worth noticing, and that is the incidental mention of the then method of advertising forthcoming publications, viz., by affixing the titles of a book to the public places of a city where it was about to be published. I shall now proceed to give the other documents I have found, which belong to a much later date, but all of which are wholly and individually favourable to Charles I.

E. SCOTT.

THE TOMBS OF THE KINGS OF JUDAH.

ONE of the most interesting problems connected with Jerusalem topography is that of the site of the royal sepulchres of the house of David. I would ask you to allow me a few lines on a proposed identification which, so far as I am aware, has never before been suggested.

The true site of these tombs was known at least as late as 30 A.D. (Acts ii. 29), and the writers of the Tospitha, not later than 130 A.D., state that the only sepulchres within the walls of ancient Jerusalem were the tombs of the house of David and that of the Prophetses Huldah (Tospitha Baba Bathra I.). None of the early pilgrims speak of these tombs, but Benjamin of Tudela in 1163 A.D. gives an account of the recovery of the supposed site close to the ancient wall on Zion, remains of which wall seem to have been traceable as late as the fourteenth century, judging from Marino Sanuto's map.

The present traditionary site dates from the fifteenth century, and appears to have been a Moslem invention to justify the seizure of the Christian church of the Cenaculum, probably the oldest church in the world.

Modern writers have exhausted almost every conjecture, placing the site of the royal tombs generally on some part of the Temple hill or of the Ophel ridge, which runs out south of it.

From the Old Testament it is clear that there were two royal cemeteries of the kings of Judah, the one in the city of David, containing the tombs of nine famous monarchs, the second called the "field of burial belonging to the kings" (2 Chron. xxvi. 23), in which Uzziah was buried and afterwards Manasseh (2 Kings xxi. 18)

and Amon (verse 26). This royal garden is probably that elsewhere mentioned as near Siloam (Neh. iii. 15), and thus we find the "sepulchres of David" mentioned at a later period as lying on the ridge of Ophel, south of the Temple (verse 16).

As, however, Ophel was not within the city of David, the sepulchres of the nine more famous kings are to be sought elsewhere.

It has been ascertained by the observation of the rock levels in Jerusalem that the present church of the Holy Sepulchre stands on a hill-top separated by a broad deep valley from the southern hill now called Zion. (See Longmans' new 'Handbook to the Bible,' p. 333.)

This hill is that recognized by the best authorities—Reland, Robinson, &c.—as the ancient Akra, which the LXX. version identifies with "Millo in the city of David" (2 Chron. xxxii. 5).

Here, just within the rotunda of the church, is an ancient Jewish tomb, now called that of Nicodemus. It was originally constructed with nine *kokim* or graves, which, though partially destroyed, are still traceable. Some of these are on a lower tier than the rest, and were hidden by a slab forming the floor of the tomb.

This ancient monument possesses the following claims to be identified with the tombs of the kings:—

1. It is the only known genuine Jewish tomb within the area of ancient Jerusalem.
2. It is in the city of David, being on the top of the hill Akra or Millo.
3. It is probably within the circuit of the ancient wall which defended that hill.
4. It contains nine graves, according to the number of the seven kings buried with David and Solomon.
5. Some of the graves are hidden, which is in accordance with the description of Josephus ('Antiq.' vii. xv. 3) that the bodies were buried underground, so as not to be seen even by those who entered into the monuments.

If this view be correct it is strange that the church supposed to honour the sepulchre of Christ does in reality preserve the sepulchre of the house of David, and that the Latin kings of Jerusalem from Godfrey to Baldwin V. lie entombed within a few yards of the place where their Jewish predecessors once slept, in a sepulchre now empty and rifled.

CLAUDE R. CONDER, Lieut. R.E.

"BROBADINGNAG."

London, Dec. 22, 1879.

If the last number of the *Athenæum* could reach the great Dean of St. Patrick's, he would be, I venture to think, somewhat amused by the communication of Mr. Patricius Walker. Mr. Walker takes seriously the statement of "Captain Gulliver" that the true name of the wonderful "peninsula" of gigantic proportions is "Brobdingnag," spelt erroneously "Brobdingnag," although in the same sentence the Captain tells "his cousin Simpson" that the existence of the nations inhabiting the said peninsula, and Lilliput and Laputa, is so manifest, and the "facts" he has related concerning them are so credible, that "the truth immediately strikes every reader with conviction." That Swift intended the word to be spelt "Brobdingnag" there can be no question; it remained unaltered in the very edition to which the Captain's letter was prefixed. Moreover, if the idea of "a printer's blunder" were at all admissible, it must be remembered that the word occurs more than once, and that the Dean's writing was remarkably clear and neat. This may be readily seen by inspecting the collection of the late Mr. Forster, now in the South Kensington Museum. Mr. Forster's collection contains, I may add, the very interesting copy of the 1726 'Gulliver,' with manuscript alterations and additions, which were adopted, in part, in the edition of 1727 above mentioned.

THOMAS TYLER.

Literary Gossip.

WE are forced to defer till next week the publication of M. Braga's article on Portuguese Literature during 1879.

M. RENAN will deliver the Hibbert Lectures, we believe, on the 5th, 8th, 12th, and 15th of April. He intends visiting the Universities of Oxford and Cambridge at the beginning of the Easter Term.

Macmillan's Magazine for January contains a full account by Dr. Richardson of all the circumstances attending the curious bequest to him "for scientific purposes" of the wine cellar of the late Sir Walter Trevelyan—a cellar the contents of which reach back as far as 1752! The number includes also a paper on Dustyards, by the Hon. Miss Palmer, and a notice of the late Mr. Delane, said to be by one who knew him well.

MESSRS. C. KEGAN PAUL & Co. will publish about the end of January 'England under Lord Beaconsfield: a Political History of Six Years, from the End of 1873 to the Beginning of 1880,' by Mr. P. W. Clayden. The work is intended to be a complete history of the foreign and domestic politics of the British empire, which Mr. Clayden's connexion with the London press ought to give him great facilities for writing. It will be in one large octavo volume.

THE Delegates of the Clarendon Press at Oxford have undertaken to publish the *Leofric Missal*, one of the MS. treasures in the Bodleian Library, and one of the few surviving specimens of the Liturgy of the Anglo-Saxon Church. The volume will be under the editorship of the Rev. F. E. Warren, B.D., Fellow of St. John's College, Oxford.

THE last number of the *Brighton College Magazine* contains a lengthy biography of the late George Long, by Mr. H. J. Mathews, M.A., Exeter College, Oxford.

MR. A. N. WOLLASTON, translator of the *Anwari Suhaili*, and otherwise of well-merited reputation as a Persian scholar, is preparing for the press a dictionary of English and corresponding Persian words. Richardson's second—or English, Persian, and Arabic—volume is, it is believed, out of print, besides being of inconvenient bulk and somewhat out of date, and we know of no subsequent work of similar character by which it has been replaced. This new dictionary should, therefore, be highly acceptable to Oriental students. It will, moreover, have a special value for travellers in the East, for it excludes all words only found in old writers and such as have become practically obsolete. Messrs. Allen & Co. will be the publishers, and the book, on which the compiler has been already engaged for seven years, is to be ready in three or four months.

THE first number of a new local monthly magazine, entitled *Old South-East Lancashire*, will be published immediately in Manchester by Messrs. Abel Heywood & Son and Mr. John Heywood. It will be devoted chiefly to subjects of a genealogical, historical, and archaeological character.

'GASLIGHT AND STARS,' a book of verse, by the Rev. Frederick Langbridge, the author of several well-known songs, will be published next week by Messrs. Marcus Ward & Co. The contents are grouped

under the three headings "Narrative and Descriptive," "Lyrical," and "Sacred."

WE understand that the Kilkenny Association is to publish very shortly the difficult and interesting tale of 'Bruiden da Derga,' contained among others still inedited in the Book of the Dun Cow. The editor and translator is Mr. Hennessy, so that the work will be thoroughly well done, both as regards the original text and the English.

IT is said that Mr. Grattan Geary, a London journalist who went out a few years ago to take the editorship of the *Times of India*, has resigned his post, in order to undertake an extended exploration of the north-east frontier of Persia, possibly pushing his investigations as far as Merv. Mr. Geary's previous work, 'Through Asiatic Turkey,' will be remembered by our readers.

THE New Year's Day issue of the united *Nonconformist and Independent* will contain a poem hitherto unpublished from the pen of Thomas Hood, which was found among the papers of the late Miss Lawrance, a lady of some literary tastes. The verses, which consist of more than a hundred lines, are in the shape of a poetical address at the closing summer meeting of the Islington Social Literary Society in 1820.

A WORK entitled 'The Lenox of Auld,' by the late Sheriff Mark Napier, is in the press. It is likely to excite considerable interest among Scottish antiquaries.

THE second volume of the 'Mémoires de Madame de Rémusat' has appeared. Other French publications of the week are the journal issued in connexion with the fête given for the relief of the victims of the Murcian inundations, 'Paris-Murcie'; 'Les Peuples de l'Afrique,' by Prof. R. Hartmann, of Berlin; and Part I. of 'Les Oiseaux dans la Nature, Description Pittoresque des Oiseaux Utiles,' by Eugène Rambert and Paul Robert.

SCIENCE

ASTRONOMICAL BOOKS.

A Handbook of Double Stars, with a Catalogue of Twelve Hundred Double Stars and Extensive Lists of Measures. By E. Crossley, F.R.A.S., J. Gledhill, F.R.A.S., and J. M. Wilson, F.R.A.S. (Macmillan & Co.)

THE names of the authors, noted authorities on the subject treated of, will lead the reader to open this volume with the feeling that in it he has a treasure of lore on the knowledge brought to light in the last hundred years respecting the relative motions of physically-connected stars. Nor will his expectations be disappointed. The book will prove indispensable to the astronomical amateur, who will find it a complete repertory of all he wants to guide his researches in this interesting department of observational astronomy. The prolegomena consist of a valuable historical introduction, with a description of instruments, and a treatise on the determination of the orbit of a binary star, both by graphical construction and the application of analysis. Mr. Gledhill contributes the third part, containing a catalogue of one thousand double stars selected as of special interest, followed by a list of all accessible measures with notes wherever anything remarkable seemed to require it. (An appendix containing measures of 200 double and multiple stars made by that great double-star observer Mr. Burnham, and now first published, raises

the whole number of stars here catalogued to 1,200.) The work, the authors tell us in the preface, is intended to facilitate the labours of future students of sidereal astronomy, an object which it is likely to attain in large measure. The branch of that science to which it is devoted, and which is so peculiarly suitable for amateurs, commenced with Sir William Herschel in 1779, exactly one hundred years ago, his attention being directed to it by the frequency of the duplicity of stars when examined with a high power (an examination undertaken with a view to a different subject of inquiry), and its interest has gone on increasing from that time to the present. It can scarcely fail to lead to still more interesting discoveries in the future. The typography of the book is good and distinct, and the printing has been performed with the care and accuracy so important in a work of reference. Nevertheless we have noted a few errors, which we hope to see corrected in a subsequent edition. Thus in the headings of pages 156 and 157 the year is given (twice in each page) 1800 instead of 1880. The usual name of α Tauri is not mentioned on p. 213, for it is probably not universally known that Aldebaran is, being interpreted, the hindmost (from rising behind the Pleiades). There are two or three misprints in quoting the titles of German papers on p. 457 by Doppler and Kreil. But some errors are unavoidable, and none of these is of a serious character, or such as to injure the utility of this excellent treatise.

Aurora: their Characters and Spectra. By J. Rand Capron, F.R.A.S. (Spon.)

AN exhaustive work on the Aurora Polaris has long been a desideratum; and though there are several excellent encyclopedic articles relating to it, they are of necessity not only condensed but rarely provided with the aid of drawings and engravings, which is so desirable in such a subject as this. We may remark at once that the present treatise certainly leaves nothing to be desired in the latter respect. The illustrations are mainly from original drawings of the author's own; and Messrs. Minter have well reproduced them in chromo-lithography. Special attention is invited to an engraving from an oil painting of an aurora seen by Carl Bock, the Norwegian naturalist, in Lapland (Porsanger Fjord, in latitude $71^{\circ} 50'$) on the 3rd of October, 1877, and sketched by him by the light of the aurora itself. The first part of the work, "The Aurora and its Characters," contains, besides an historical sketch of ancient accounts of the aurora and some general descriptions of more modern appearances, a very minute and detailed narrative of the phenomena witnessed on the occasions of several remarkable displays seen in recent years. Mr. Capron gives here an account of one of the most interesting of these, on the 24th of October, 1870, as observed by himself at Guildford, illustrating this by an engraving from a water-colour drawing and giving also a shorter description by a friend who saw it at Torquay. A chapter on "Some Qualities of the Aurora" gives the alleged accounts of noises heard during manifestations of aurora, which would seem to be a very exceptional experience, though we can scarcely refuse credence to its occasional occurrence; also estimates which have been made of the elevation of aurora above the earth; remarks on their colour and phosphorescence; sections on their number at different times and on their geographical distribution, characterized by an irregular zone of greatest frequency and intensity, which passes just south of Point Barrow (latitude 72° north) on the northern coast of America, by Nain on the coast of Labrador, further north between Iceland and the Faroe Islands, near the North Cape, and on to Nova Zembla and the Siberian coast. The chapters also on "Aurora in connexion with other Phenomena," "Aurora-like Patches on the Partially-eclipsed Moon," and "Aurora and

Solar Corona" will be read with interest. The second part, "The Spectrum of the Aurora," is of course a comparatively new subject; and the same may be said of the third, "Magneto-electric Experiments in connexion with the Aurora." In both these the author has been able to contribute to the subject many interesting experiments of his own. Of late years, since the improvements of the spectroscope, so few aurora have appeared that the nature of the spectrum is still to a great extent mysterious. We must allow ourselves to quote a passage from p. 168, and then refer the reader to the book itself:—"Apart from the spectroscopic questions involved, the oldest and most received theory of the Aurora—that of its being some form of electric discharge in the more rarefied regions of the atmosphere—seems to hold its own; and if, as is probable, some form of phosphorescence is involved in the discharge, M. Lecq de Boisbaudran's observations on the brightening of the red line under the influence of cold, and the falling of the yellow-green line within a band of phosphoretted hydrogen, come into play; and a connexion, though slight and imperfect, may be in this respect traced between the discharge and its spectrum. The experiments detailed in Part II. seem to have an important bearing, as showing the very marked effect of the magnet on the rarefied glow, as well as on the spark in air at ordinary pressure. The well-defined arc formed by the aura of the spark, the flickering jets which replace the even edge of the arc when partially withdrawn from the magnetic influence, and the streamers formed when the aura is blown away from the spark are certainly highly suggestive of frequent forms of auroral discharge, and, but for trial and failure, might lead one to expect results from a comparison of the line spectrum with that of the aurora. The experiments with a wire attached to one electrode only, show how the glow may be affected and varied in colour and character when the discharge is interrupted and incomplete. Differences in electric tension may also considerably vary the character of the discharge."

SOCIETIES.

ROYAL SOCIETY OF LITERATURE.—Dec. 17.—J. Haynes, Esq., in the chair.—A paper was read by Dr. Waldstein, 'On the Group of Hermes and Dionysos by Praxiteles recently discovered at Olympia,' in the Herseum at that place, the existence of which has been noted by Pausanias (v. 17, 3), and stated by him to have been the work of that celebrated sculptor. In this paper Dr. Waldstein pointed out that some doubt has been cast on this assertion by some recent German critics, who were inclined to attribute the work to a grandson of Praxiteles who bore the same name. He, however, showed, by a minute criticism of the sculpture, that there was really little ground for this theory, as the artistic character of the Hermes harmonizes perfectly with that of all the monuments which have been hitherto associated with the name of the elder Praxiteles, who is believed also to have greatly influenced Lysippus in the canon of human proportion he constructed. From the figure quadrate of Polyclethus and the slim, graceful forms of Lysippus, Dr. Waldstein urged that the sculptures of Praxiteles presented the natural transition. But the Hermes was really more than a point of transition in the development of Greek sculpture—it was a type by itself, as is clearly shown by the numerous replicas we have of it. Dr. Waldstein then discussed the sad and pensive element characteristic of Praxitelian art, and accounted for this both psychologically in the sculptor himself and historically from the times in which he lived, concluding his paper with a comparison of the age and works of Pheidias as contrasted with those of Praxiteles.

NUMISMATIC.—Dec. 18.—W. S. W. Vaux, Esq., V.P., in the chair.—Messrs. A. Durlacher

and J. W. Fowkes were elected Members.—Miss M. A. Hogg communicated a paper on a find of late Roman coins in the parish of Baconsthorpe, Norfolk; and Mr. P. Gardner two papers, one entitled 'Sun-worship on Coins of Macedonia and Thrace,' and the other 'On the Coins of Elis.' In this paper the writer attempted a chronological arrangement of the rich and beautiful series of the Elean money. He divided the history of Elis into fifteen periods, beginning about B.C. 480, and ending A.D. 217. To each of these periods Mr. Gardner assigned coins, the silver staters of the earlier periods being probably issued in greater quantities at the period of the Olympic festivals than during the intervals. More care appears also to have been bestowed upon the coinage at Elis than elsewhere, and the types constantly change, facts which indicate that they were used rather in the place of issue than abroad. A curious fact mentioned by Mr. Gardner was that during the recent German excavations at Olympia no silver staters of Elis have been discovered; the reason of this was probably that there was no city at Olympia, but only an occasional encampment.

LINNEAN.—Dec. 18.—Prof. Allman, President, in the chair.—Mr. H. Seeborn was elected a Fellow, and Messrs. A. D. Bartlett, N. E. Brown, and F. H. Waterhouse were elected Associates.—Mr. B. Daydon-Jackson exhibited a complete series of the various editions of Dillenius's 'Historia Muscorum,' Oxford, 1741, and its reprint, Edinburgh, 1811, in illustration of the following communication.—The Rev. J. M. Crombie read a paper 'On the Lichens of Dillenius ('Historia Muscorum') as illustrated by his Herbarium.' The latter collection is preserved in the Botanic Gardens at Oxford, and the specimens, though well-nigh 150 years old, are still in a good state of preservation. The earlier writers on cryptogamic botany, in their synonymy and nomenclature made constant reference to his descriptions; hence the present importance of an analysis of his material, and the more so as hitherto no systematic examination has been attempted, though some old writers have compared a few forms. Notwithstanding very considerable accuracy of identification of the Dillenian lichens, yet serious mistakes have crept in; Mr. Crombie reviews the series, and gives a conspectus and technical data, adapted to the present standpoint of botany.—Prof. Allman then gave a description of what appears to be true sense organs in the Hydroids. In one form the organ in question is a bulb with rod-like structures and a series of radiating filaments. These latter terminate at their extremities in conical bodies, containing filaments which resemble thread-cells, though differing physiologically. Another form is met with in a Medusa (Gemmellaria), where free, club-tipped filaments, constantly in motion, are attached to the manubrium, and possess sacs with thread-cells, but incapable of being exerted. Prof. Allman suggests the term *podocysts* for these, and says, from his observations in Myriothela and other genera, they have a wide extension among the Hydroids.

ZOOLOGICAL.—Dec. 16.—Prof. Flower, President, in the chair.—The Secretary read a report on the additions that had been made to the Society's menagerie during November.—Mr. H. Seeborn exhibited and made remarks on a collection of Birds made by Capt. the Hon. G. C. Napier, in the valley of the Atrek.—Mr. R. G. W. Ramsay exhibited a specimen of *Pericocotus flammeus* in an abnormal state of plumage, obtained on the Neigherry Hills.—Mr. Solater exhibited a small collection of birds from the island of Montserrat, West Indies, received from Mr. J. E. Sturge of that island.—Letters and papers were read: by Mr. T. J. Parker, on the intestinal spiral valve in the genus *Raia*;

Mr. Parker showed that there were four types of valve exhibited in individuals of that genus, differing from one another in morphological characters, in the extent of absorption surface presented to the food, and in the resistance offered to the passage of food,—from the *Marquis de Folin*, on the Mollusca of the Challenger Expedition of the genera *Parastrophia*, *Watsonia*, and *Cicum*,—by Prof. W. H. Flower, on the Cicum of the Red Wolf (*Canis jubatus*),—from Mr. E. Bartlett, on the Mammals and Birds collected by Mr. Thomas Waters in South-East Betsileo, Madagascar,—by Dr. A. Günther, on a new species of Dwarf Antelope, obtained by Dr. Kirk near Brava in the South Somali country: Dr. Günther proposed for this new species the name of *Neotragus Kirki*,—from Mr. M. Jacoby, on a new species of Phytophagous Coleoptera,—from Prof. J. R. Greene, on a remarkable Medusa (*Charybdea haplonema*) from Santa Catharina, Brazil,—by Mr. E. R. Alston, on the skull of a Chamois with four horns, which had been exhibited at a previous meeting of the Society,—and by Mr. H. Seeböhm, on certain obscure species of Siberian, Indian, and Chinese Thrushes.

ENTOMOLOGICAL.—Dec. 3.—J. W. Dunning, Esq., M.A., V.P., in the chair.—Mr. Howard Vaughan exhibited a series of extreme varieties of *Lycaena corydon* which had been taken at Dover.—Mr. W. L. Distant exhibited a hitherto unrecorded variety of *Danaus plexippus* (commonly known as *D. archippus*), received from Antigua.—Mr. S. R. Billups exhibited some rare British beetles, and a specimen of *Carabus curvatus* taken in the Borough Market.—Mr. C. O. Waterhouse communicated some interesting details as to tenacity of life in *Curculio clemens*.—The Rev. H. S. Gorham read a paper entitled 'Materials for a Revision of the Lampyridæ.'—Mr. Bates, in connexion with the light-emitting power of this family, remarked that certain species of longicorns mimicked Lampyridæ with great exactness, the light-giving segments of the latter being perfectly represented in the longicorns, although destitute of phosphorescent power.—Mr. J. W. Slater communicated a paper 'On certain Minute Characters of Insects with reference to the Theory of Evolution.'—A communication was received from Mr. P. H. Gosse 'On *Papilio Homerus*, its Ovary and Larva,'—and a paper from Mr. R. Trimen 'On some hitherto Undetermined Butterflies inhabiting Southern Africa.'

CHEMICAL.—Dec. 18.—Mr. Warren De La Rue, President, in the chair.—The following papers were read: 'On the Specific Volume of Water of Crystallization,' by Messrs. T. E. Thorpe and J. J. Watts, 'Note on the Formation of Ozone during the slow Oxidation of Phosphorus,' by Mr. H. McLeod, and 'On the Analysis of Organic Bodies containing Nitrogen,' by Mr. W. H. Perkin.

MICROSCOPICAL.—Dec. 10.—Dr. Beale, President, in the chair.—Ten new Fellows were elected.—The following papers were read: 'On a Series of Experiments made to determine the Thermal Death-Point of known Monad Germs when the Heat is endured in a Fluid,' by Mr. Dallinger, 'On the Classificatory Significance of Raphides in Hydrangia,' by Mr. Gulliver, 'On a Part of the Life Cycle of *Clathrocytis eruginosa* (Kütz),' by Prof. M. Duncan, and 'On a Simple Revolving Object-Holder,' by Mr. W. Teesdale.

METEOROLOGICAL.—Dec. 17.—Mr. C. Graves, President, in the chair.—Messrs. T. Buckland and G. Wigner were elected Fellows.—The following papers were read: 'On a Sand-Storm at Aden, July 16th, 1878,' by Lieut. H. H. Russell, 'On a New Form of Hygrometer,' by Mr. G. Dines: this is a modification of the hygrometer which was first described at the British

Association Meeting in 1872, 'The Diurnal Range of Atmospheric Pressure,' by Mr. R. Strachan, and 'Note on a curious Fracture of a Solar Radiation Thermometer,' by Mr. G. M. Whipple.—Mr. R. H. Scott exhibited and described a new form of sunshine recorder, which is to be used during the coming year at a considerable number of stations distributed over England.

ANTHROPOLOGICAL INSTITUTE.—Dec. 9.—E. B. Tylor, Esq., President, in the chair.—The President read some communications from the Rev. L. Fison and Mr. J. Forrest on Australian marriage customs, which will materially assist in clearing away the difficulties which surround this interesting subject.—In the absence of the author, the Director read a paper 'On Savage and Civilized Warfare,' by Mr. J. A. Farrer.—Mr. W. G. Smith exhibited a collection of sixty specimens of paleolithic implements, chiefly found in the valley of the Axe, many of them unusually large and heavy, and in an excellent state of preservation.—Four water-colour portraits of Tasmanians were exhibited, taken about forty years ago, and showing clearly all the physiognomical peculiarities of that interesting race.

NEW SHAKSPEARE.—Dec. 12.—Mr. Furnivall, Director, in the chair.—The first paper read was by Mr. J. W. Mills, 'On the Evidence that Shakspeare was, in "Troilus and Cressida," re-writing an old Play.' This was clear in Act v., of which only the speeches of Thersites (and perhaps a few others) were Shakspeare's. To the same cause were due the inconsistencies in the character of Cressid, her first appearing pure, then impure, then pure again; the proposal of the grave Ulysses that Cressid was to be "kiss'd in general"; the sudden springing on Achilles of the Greeks' knowledge that he was in love with Priam's daughter. Part of Act iv. sc. 2 could not be Shakspeare's, nor the kissing part of Act iv. sc. 5.—Mr. Furnivall read a paper, 'Are the Philosophizings of Achilles in "Troilus and Cressida," Act iii. sc. 3, ll. 75-111, and of Aulidius in "Coriolanus," Act iv. sc. 7, ll. 37-55, and Lorenzo's lines on the "patines of bright gold" in "The Merchant of Venice," Mistakes in Characterization on Shakspeare's Part?' Rejecting the Achilles part of 'Troilus,' Act v., as genuine, and noting how Shakspeare had led up to Achilles' speech in Act iv. sc. 7, and had made Ulysses echo Achilles, rather than Achilles Ulysses, Mr. Furnivall contended that the reflective speech that had been questioned was rightly put into Achilles' mouth. So Aulidius, though a Volscian, was shown capable of his Hamlet-like speech on Coriolanus's career; and Lorenzo, though he was a bit of an adventurer, was yet an Italian and a gentleman, capable of impression by the "evening air, clad in the beauty of a thousand stars," and able to give expression to his feelings.—Mr. T. Tyler spoke on *hebenon* being an anagram of *hebane*.

MEETINGS FOR THE ENSUING WEEK.

- Mon. London Institution, 5.—'Fruits and Seeds,' Sir J. Lubbock.
— Institute of Actuaries, 7.—'Probability that there will Hereafter be issue of a Marriage hitherto Childless,' Mr. T. R. Sprague.
Tues. Royal Institution, 3.—'Water and Air,' Prof. Tyndall.
Thurs. Royal Institution, 3.—'Water and Air,' Prof. Tyndall.
— London Institution, 7.—'The Future of the English Stage,' Prof. H. Morley.
Sat. Royal Institution, 3.—'Water and Air,' Prof. Tyndall.

Science Gossip.

MR. A. H. CHURCH, late of the Agricultural College, Cirencester, has been elected to the Professorship of Chemistry in the Royal Academy.

MR. JAMES MACLEAR, of the St. Rollox Chemical Works, submitted to the Glasgow Philosophical Society on Wednesday, the 17th inst., the results obtained by him after thirteen years' investigation into the artificial production of the diamond. Mr. Maclear has obtained specimens of pure transparent carbon having the refractive power of diamonds, which resist

the intense heat of the blowpipe flame and the action of acids and alkalis.

THE Phrenologists intend starting a fresh journal with the new year. On the other hand the Psychological Society has dissolved itself in consequence of the death of Serjeant Cox.

M. NICOLAS DE NASAKINE, in *La Correspondance Scientifique*, maintains that the aroma of fruits increases with the latitude, while the sweetness decreases. The foliage and flowers of Northern trees are always vivid, and herbs are said to contain more essential oil in Norway than in Southern Europe. This is supposed to be due to the prolonged light of the summer months in Northern climes.

M. DALMAS—so *Les Mondes* informs us—has succeeded in destroying the phylloxera by wrapping thin copper wire round the stems of the vine, and passing a current from a powerful voltaic battery through it. Both the mature insects and their eggs are said to be completely disorganized by the electricity.

PRINCE SAGAN and others, the patentees of the process of preparing and using phosphorescent powders, have published their process. They state that they obtain a phosphate and carbonate of lime by igniting the shells of *Tridacna* and *Lepidæ*. They mix this powder with calcined salt and sulphur, adding an indefinite quantity of calcium, strontium, or other similar metals. With this mixture they paint the surfaces which they desire to render phosphorescent. Seeing that several of the substances employed are not phosphorescent, we must confess to not understanding the advantages of this strange mixture.

C. DE CANDOLLE and M. Raoul Pictet give in the *Archives des Sciences Physiques et Naturelles* a résumé of the experiments made by them 'Concernant l'Action des Basses Températures sur la Fécondité Germinative des Graines,' which were commenced in 1860. The results, which are varied, are well worth careful examination.

THE *Bulletin de la Société de l'Industrie Minière* in the 3^{me} Livraison for 1879 continues the "Compte-Rendu du Congrès de Paris, 1878," giving especially 'Études sur l'Altération et la Combustion Spontanée de la Houille exposée à l'Air,' by M. Henri Fayol, which is replete with most valuable information. The *Comptes-Rendus Mensuels* of this Society for November, 1879, gives the papers read at the Réunions de Sainte-Étienne.

FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—THE WINTER EXHIBITION OF SKETCHES AND STUDIES IS NOW OPEN. 5, Pall Mall East, from Ten till Six.—Admission, 1s.; Catalogue, 6d. ALFRED D. FRIPP, Secretary.

INSTITUTE OF PAINTERS IN WATER COLOURS.—THE FOURTEENTH WINTER EXHIBITION IS NOW OPEN from Ten till Six.—Admission, 1s.; Catalogue, 6d. GALLERY, 33, Pall Mall. H. F. PHILLIPS, Secretary.

THE GROSVENOR GALLERY.—EXHIBITION OF WATER-COLOUR DRAWINGS AND PENCIL STUDIES by Living Artists will open January 1st, 1880.—Admission, One Shilling; Season Tickets, Five Shillings.

DORÉ'S GREAT WORKS, 'CHRIST LEAVING THE PRÆTORIUM,' 'CHRIST ENTERING JERUSALEM,' and 'THE BRAZEN SERPENT' (the latter just completed, each 33 by 22 feet, with 'Dream of Pilate's Wife,' 'Soldiers of the Cross,' 'Night of the Crucifixion,' 'House of Caliph,' &c., at the DORÉ GALLERY, 33, New Bond Street. Daily, Ten to Six.—1s.

The Industrial Arts in Spain. By Juan F. Riaño. Illustrated. (Chapman & Hall.)

SEÑOR RIAÑO, who catalogued art objects of Spanish production in the South Kensington Museum, has been wisely employed to produce a general history of the industrial arts of the Peninsula. His work is admirable, and although not, of course, exhaustive, contains in a compact form a vast amount of knowledge new to English students, which is derived from Spanish authorities, and enriched by the author's researches. Many articles of Spanish origin

have long borne Italian, French, and even English names. Yet Spanish art manufactures have many peculiarities which are clearly recognizable by any observer accustomed to them. This is more frequently the case with ceramic works and lace than with other manufactures. Two or three categories of such objects bear characters so distinct that no one has doubts about them. Of these probably the most important, best known, and most admired are the lustrous wares, in which some museums—above all, that of Cluny—are so rich; wares which are broadly described as of Hispano-Mauresque origin, although comparatively little accurate information is generally disseminated about them. Señor Riaño furnishes a succinct sketch of the chief points in the history of these wares, and puts the whole matter clearly before his reader. He shows that, even in Pliny's time, and when Samian pottery was in high repute for common as well as fine services, the vases of Saguntum deserved especial praise, and numerous examples still attest that their reputation was deserved. Señor Riaño gives reasons for concluding that the industry to which these specimens are due was imported, the distinctive element of Saguntum ware being the ornamentation of "pots" in relief. Vast numbers of relics exist bearing copies of Roman marks and reproducing Roman forms. Such manufactures were still in vogue during the Visigothic period, long after the fall of Rome, and Roman forms are yet in use in Spain, as in England, to this day.

After these productions three groups of Spanish ceramic works appeared—the beautiful Hispano-Mauro wares, introduced by the Moors, and including lustrous earthenware; terra-cottas; and green and white glazed pottery and tiles, called *azulejos*, of bright colours arranged in the Moorish style. Of the first of these classes, which is the most admired of all, the earliest instances may be seen in the Provincial Museum at Cordova, including a dish dating from c. 1000, and comprising Arabic letters, and another decorated with a stag; a third bears a falcon on a horse's back. The last-named example is decidedly of Persian character; the horse, so frequent an element in old Persian decorations, is identical with that figured on an ivory casket dated A.D. 969, and probably of Cordovese manufacture. Edrisi the geographer, who was born in A.D. 1100, and wrote before the middle of the twelfth century, describes the town of Calatayud thus:—"Here the gold-coloured pottery is made which is exported to all countries." This shows that the fabric was no novelty, and had attained a high pitch of merit and wide recognition some time before the date of the passage; besides, as Señor Riaño says, Calatayud was conquered in 1120 by the Christians, who are not likely to have established an Oriental industry there which was foreign to their culture and to contemporary Christian art. This reference to the text of Edrisi is an important addition to our knowledge of the manufacture in question. Until our author brought it before the world the earliest known record of lustre ware making was that of Ben Batutah, who, c. 1350, described Malaga as the seat of "the golden pottery which is exported to the furthestmost countries." The next account is that of

Eximenus, 1499, who wrote of Manises as follows:—

"The twenty-seventh excellent thing is that some artificial objects are made there which bring great renown to the country, for they are excellent and beautiful, and are now to be found in other localities; but above all is the beauty of the gold pottery so splendidly painted at Manises, which enamours every one so much that the Pope and the cardinals and the princes of the world obtain it by special favour, and are astonished that such excellent and noble works can be made of earth."

After this notices of this splendid *fabrique* are comparatively common. Lustrated pottery was well known in Aragon early in the sixteenth century. For instance, a Moor, "Muhammed ben Suleyman Attaalab, an inhabitant of the suburb of the Moors in Calatayud, and an artificer in lustrated golden earthen ware," undertook to teach the art of making the same to Abdallah Alfouey of the same locality. Hendrick Cock, who travelled for Philip II. in 1585, gave a long account of the artisans and their works, and gives receipts for the lustrous glaze itself. Señor Riaño has been fortunate enough to find in the British Museum, Egerton MSS., 507, fol. 102, an exhaustive exposition of the process as it was still in vogue at Manises, 1785, and there witnessed by an agent of Count Florida Blanca, who wished to establish the industry in Madrid. "Pottery," says our author, "of a dark copper-coloured lustre is still made at Manises, and the imitations and forgeries which are to be met with at the dealers' shops in Madrid are made in that locality." It seems that these researches settle the question of the original source of Italian lustre wares.

No one familiar with the character of Oriental ceramics could ever hesitate to refer lustre ware, or at least its decoration, to the East. Objects bearing metallic lustre have been found at Nineveh, at Ephesus, and elsewhere in Asia Minor, and probably these fragments are coeval with the bulk of the remains of the places where they were discovered. But of all the sources to which we may ascribe the peculiar decorative system employed for, and for centuries characteristic of, the "Hispano-Mauresque" or lustrated ware proper, Persia is the least open to objection. The touches of blue and light olive, the pale lustre, the patterns themselves, the introduction of animal forms, which differ only in the superior elegance and delicacy of the Persian instances, may be considered decisive on this head.

There is no space for fuller consideration of this excellent treatise. The chapter on gold and silver works illustrates the most remarkable relics of Visigothic jewellery, above all, the treasure of Guarrazar, near Toledo, consisting of those votive crowns which now add lustre to the Musée de Cluny itself, and are the offerings of King Recesvinthus (650-672). They were found in 1858, with many more objects which went swiftly to the melting pots. In the same find were the crown of King Swinthila (624-631), a crown of Theodosius, and other remains, most of which are in the Royal Armoury at Madrid. Señor Riaño controverts the opinion of M. de Lasteyrie, who suggested that the works were due to nations of Teutonic origin. Our author is probably right in thinking that the decorations on which M. de Las-

teyrie founded his notion are not, as he thought, peculiarly Teutonic, but belong to a civilization of Oriental origin, which in the first centuries of the Middle Ages penetrated into Europe, and supplied typical rudimentary decorative forms, which are no more German than they are French or English. It may be added that analogous examples of this reference of ancient decorations to a common origin in the East might be found apart from jewellery and goldsmiths' work. Señor Riaño clonches his opinion by referring to the treasure of Petrossa, now at Bucharest, and attributed to the Visigothic king Atanric, which is admitted to have been of Sassanide origin. Finally, in the museum at Wiesbaden is a plaque bearing decorations similar in many respects to the jewellery of Guarrazar, on the back of which may be read a Persian inscription, with the name of the Sassanide king Artachshaber, of the third century of our era.

The least satisfactory chapters of this book are those which treat far too briefly the histories of Spanish textile fabrics and lace. In speaking of *azulejos*, Señor Riaño has overlooked an important instance of the employment of such works in this country—the decorative pavement of the Mayor's Chapel at Bristol. In Bristol Spanish wares are common enough, and in the museum of the Philosophical Society of that place are specimens of a peculiar copper-lustred ware, supposed to have been made in imitation of Hispano-Mauresque examples.

CHRISTMAS BOOKS.

M. QUANTIN, of Paris, sends us *Faust, Première Partie, Préface et Traduction de H. Blaze de Bury, Onze Eaux-Forbes de Lalauze*, an admirably printed volume of *luxe*, very finely illustrated with a crisp and delicate medallion portrait in profile to our left of Goethe himself. The other etchings are marked by taste and grace, but hardly so much as might be desired of the weird and gaunt witchery of the most Gothic of romances. On the other hand, we must say that M. Lalauze has wisely chosen incidents of the story which suit his taste and powers, omitting the grimmer and more romantic ones, such as usually appeal to artists of melo-dramatic and tragical leanings. The richly and elaborately wrought interior in the etching which depicts Faust in his study, amidst apparatus and books, suggests the luminosity of A. Van Ostade or Mieris. Next is a charmingly elegant and spirited design, excellently etched, of the meeting of Faust with Margaret. The garden scene comes next, and is nearly as tasteful. The prison scene is effective, but rather too artificial and theatrical. Quite equal to the etchings are some capital lunettes, cut in wood; of these we like best the cell of Margaret, a groined vault, with massive pillars—a single ray of light falls on the prostrate figure of the woman; a view of the street where Margaret saluted the Madonna; and a view of the fountain of scandalous talk.

Parables from Nature, by Margaret Gatty (Bell & Sons), is a new edition of a well-known work of very considerable merit. A memoir of the author is added by her daughter, Mrs. Ewing, and complete notes by her son, Mr. F. H. Gatty. The illustrations belong to the former edition, and consist of many capital, well-cut designs on wood by Messrs. P. H. Calderon, W. H. Hunt, C. W. Cope, C. Keene, O. Speckter, E. B. Jones, W. Millais, H. Weir, J. Tenniel, J. Wolf, and others. The volume is well printed, and has an unusually unobjectionable binding.

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Mustard and Cress, their Surprising Adventures, and the Downfall of Burdock. (Seeley & Co.) The illustrations by Mr. C. O. Murray are designed with a good deal of spirit and considerable sense of humour, such as the quarrel between the elves about a fish, facing p. 26. The legend will amuse young boys and girls.—*Daddy Swallow, and other Little Stories*, comes from the same publishers, and deserves the same praise.

—In *Jacky; or, Only a Little Girl*, by Yotty Osborn (Shaw & Co.), the illustrations, mostly figures of children, are designed with much naturalness and spirit, and are gracefully and very carefully drawn from life. The story is rather "goody," and the children are a little too old in their talk.—*The Little Folks' Black and White Painting Book* (Cassell & Co.), a volume for little children, is enriched by lively verses and very numerous illustrations, printed in solid black, like *diablerie*, and full of movement and playfulness. The letter-press is by Mr. G. Weatherly. It is a first-rate book for little folks, and there is not enough of it to tire the most flighty among them: there is enough to please and amuse them for some time.—*The Day Dawn Library* (Routledge & Sons) is a case containing nine little books for children's use enriched with woodcuts, many of which are excellent in their way, and appear to have been borrowed from other publications. The letter-press is simple, but occasionally "goody." The only thing objectionable in this publication is a very foolish picture on the case.

The Royal Nursery Picture-Book, with coloured illustrations (Ward & Lock), *The Pansy, Little Fred and his Fiddle*, and *The Lad of the North Wind* (Low & Co.), are ordinary coloured picture-books for young children. It is a pity to place gaudy colours like those of the 'Picture-Book' before any children. If such things have been introduced into the "royal nursery" it will be a bad thing for art.

NEW PRINTS.

MR. WILLIAM WARD, Church Terrace, Richmond, has sent us 'Fac-similes of Thirty-three Etchings by the late J. M. W. Turner, R.A., from the Plates of the "Liber Studiorum." These works are produced by Prof. Norton, of Cambridge, Massachusetts, in photo-lithography or by an analogous process. We have received from the Autotype Company twelve impressions from as many works belonging to the same series, the subjects being identical with those forwarded by Mr. Ward. The etchings for Turner's "Liber Studiorum" are rather rare, and therefore, apart from their technical merits, they have considerable value in the eyes of collectors. They display the outlines of the designs, giving the main lines of the famous compositions as they were made before the mezzotinting was added which completes them as works of art. As such they are most welcome to students of Turner, and the appearance of the series indicates the growing popularity of the 'Liber.' The sentiment, colour, light and shade, and tones of the finished prints are absent, but the draughtsman's peculiar powers are shown. These copies leave little or nothing to be desired so far as fidelity goes, but the lines are not so clear and fine as the originals.

From the Autotype Company comes Part I. of Mr. Richard Elmore's 'Liber Nature,' as he calls a series of four "studies" from nature, "translated by him into monochrome expressly for the Autotype Company." A glance at these photographs shows us that we are hopelessly at issue with Mr. Elmore as to the meaning of the word "studies"; such being the case, perhaps we had better say no more about this publication.

We have received from Mr. A. Lucas an engraving by M. Léopold Massard from M. Bonnat's noble portrait of M. Victor Hugo, which was in the *Salon* of this year: the seated figure seen in front view, leaning the head on

one hand, and one elbow on a table, on which lies a volume of 'Homère.' The sharp, solidly cut, massive and yet worn features of the face, and the bold modelling *en bloc* of the painter, are rendered with great good fortune, mastery, and care. The figure proper, especially the dress, has been less fortunately reproduced, seeing that this portion is rather mechanical and black, and lacks "colour" and research.

Mr. Dunthorne has sent us a richly toned and effective etching, a remark proof, by Mr. J. Park, after Constable's picture called 'Flatford Lock, Suffolk,' now in the possession of the painter's daughter. It is a good example of its kind, full of colour, solid and broad, and possessing the solemn luminosity of the original, which is a thoroughly characteristic picture.—From Mr. Seymour Lucas comes to us a proof of an etching by M. V. Lhuillier, after Mr. Lucas's picture, a rather bold and attractive piece of *genre* costume sketching, called 'As Dry as a Limekiln,' which was at the Academy last year, and represents a scottish cavalier lounging against a table, and contemplating with sadness and anxiety the interior of an empty pot. It is a very good and brilliant etching of a showy picture.

From the same publisher we have received a proof of an etching by Mr. C. P. Slocombe, called 'The First Winter of Cleopatra's Needle on the Banks of the Thames,' a sufficiently inexact name for a view of a vista of the Northern Embankment, with the receding granite wall, the glittering surface of the river, the gloomy lines of ugly buildings, and in the centre, hoary with snow, the obelisk itself. In many respects this is a capital work, noteworthy for clever foreshortening by means of lines and tones, aerial gradations, and vanishing forms. The water is first rate. It is a good piece of draughtsmanship throughout, but not quite so pathetic as the artist seems to think it is.

Messrs. Williams & Norgate have completed the publication of the first volume, a half year's instalment, of the *Etcher*, containing eighteen etchings of considerable size and generally great merit, of which we noticed the first instalment six months ago. It is not often that a serial of this nature improves as it goes on. We have, therefore, the more pleasure in saying that most of the prints are exceptionally good. We like the nice and firm drawing of Mr. Chattock's 'Hampstead Heath,' a group of leaning pines, with a distance and mid-distance delicately touched, and some elms of capital execution. Mr. E. L. Montefiore's portrait of Sir M. Montefiore is marked by much dry point work, and is full of character, well drawn. The draughtsman has a good feeling for colour. 'Dordrecht,' by M. Van 'sGravesande, though rather slight in handling, is warm with the impression of Cuypp's golden light in misty air. In Mrs. Merritt's 'Miss E. Terry as Ophelia,' the head and face are drawn with the skill of an accomplished artist; but the hand is clumsy, and the expression owes nothing to Ophelia. The water in 'Hereford,' by Mr. J. W. B. Knight, is bright and faithful, the general effect is broad, showing just sense of tone on the part of the artist, but the buildings and foliage are very weak and imperfect. For his 'Rotherhithe' Mr. W. J. Cooper chose a capital subject, a boat-builder's shed and the view it gives across the Thames; he did well in etching it, but he might have done better with more care, more delicacy being demanded to reproduce the subject in all its wealth of light, direct and reflected, and its wonderful shadows, broken and unbroken. A subject worthy of Rembrandt deserved more pains than have been given to this sketch on copper, good as it is. One of the best, if not the best, certainly the most complete, of these plates, is Mr. A. H. Haig's 'A Corner at Huy,' a beautifully drawn architectural study of the rich and lovely portal of the church of Notre Dame in that most picturesque of Meuse towns. We have never seen a more charming

study, one more crisp and delicate, more finished, and more like nature. Mr. Youngman's 'A Quiet Lane' is very sunny. Defective draughtsmanship is the too frequent characteristic of these etchings.

Messrs. Cassell & Co. have sent us a portfolio containing large lithographs, and entitled "A Series of Character Sketches from Dickens," fac-similes of original drawings by Mr. F. Barnard, six figures of so many "characters." Technically not much can be said for these representations; they are well drawn and they are carefully modelled, but they have not the elements of pictures in them apart from those very important ones which appear in rendering of character, spontaneity of conception, and vigorous impressions. We are made to accept the vulgarity of subjects such as 'Mrs. Gamp' and 'Mr. Jingle,' and it tries our taste a little to do so, but, putting this aside, the works are admirable. The best of the figures is that of Bill Sikes, seated stick in hand and growing at his much less savage, far nobler dog, fierce, ill-conditioned, and lean beast as it is. 'Little Dorrit,' sitting at her garret window, is sentimental, but so was Little Dorrit herself. Because he is vulgar we care least for 'Mr. Pickwick.'

ST. MARK'S, VENICE.

Oxford, December, 1879.

BEING present at a meeting held to protest against the restorations to be carried out in the church of S. Marco at Venice, I wrote to a friend at Rome, who is in a position to know the truth, asking him for information on this subject, and I received a reply, of which the following is a translation:—

"Rome, 1879.

"My dear old Friend,—You wish me to tell you what is the plain truth in the report spread about the restorations which, it is said, are to be made in the church of S. Marco at Venice, with regard to which so much agitation and alarm have been aroused in England lately. I will tell you. It is but too true that the system on which restorations hitherto have been, and still are, executed in Italy is far from being what it ought to be.

"What is going on at Florence in Sta. Maria del Fiore, under the direction of the distinguished architect Fabris, is enough to make us fear what will be the restorations of S. Marco under the direction of the architect Meduna. At Florence the ancient marbles and decorations are being scratched and peeled off, with the purpose, I suppose, of bringing them into harmony with the new *façade* erected by that architect. The same system we see followed in Rome by the architect Vespignani in his restorations of the ancient monuments, which he thinks he improves and embellishes by depriving them of their original character. I make no mention of S. Paolo *fuori le mura*, which is being turned internally into a huge ball-room, and externally defaced by a capricious new portico out of keeping with the interior. That is not done by the Italian Government. That the same system prevails in other countries—as it appears from articles in the *Daily News*, in which mention is made of great havoc made in the ancient monuments of Oxford, the principal centre of this agitation for S. Marco—is no consolation for us. We lovers of our ancient Italian glories do not lament that these protests are raised against the prevailing system, from whatever quarter they may come, and however exaggerated they may be in this particular case. We hope, on the contrary, that they may be advantageous to Italy, and may also recoil back on Oxford itself, so that both countries may unite in arresting the hands of wholesale restorers. However, the particular case of the basilica of S. Marco is as follows. The restorations of it were begun by the Austrian Government. They started by repairing the whole of the *façade* of the clock,

and began also that of the opposite side contiguous to the Ducal Palace, and carried it out for a great length without any audible protest being raised against their work. The architect who began and continued the works is a very respectable and skilful person, but unfortunately educated in the school of restoration by wholesale renewal, instead of the more modern and more conscientious one of restoring by tessellating and strengthening those portions which threaten to fall or perish, taking minute care of the smallest portions that can possibly be preserved. If he had had at hand the same materials, the same beautiful Oriental stones which were originally inlaid in those *façades*, there would have been no harm done; but, unfortunately, in the absence of those precious materials he has substituted others very different, of a common and much inferior character. Probably the architect would allege, in his own defence, that he was forced to do so by the broken fragmentary state of those inlaid materials. But we would answer him that his duty was to unite those fragments, to bind them together, to keep them in their places wherever they were, and if in some places they were gone it was no one's fault, such as is that of substituting all through a new material which offends the eye and sound principles of art.

"An instance of the right principles on which the restoration of ancient monuments should be carried out is that of the church of the Spina at Pisa, which fortunately has been restored according to the plans made by the late engineer Bellini of Pisa. The walls of the church had shown signs of giving way, in consequence of its being constructed or sunk low into the ground, and therefore being constantly flooded with the rising of the river Arno close to it. In that case all the external inlaid marbles were carefully removed, the foundations were strengthened, the floor raised, the walls reconstructed, and the exterior marbles replaced, with the bare restoration of the few bits that were lost. Thus the beautiful church of La Spina has been restored to life, and stands as a witness of its original beauty, and of the manner in which monuments of art must be treated when, from whatever cause, they show signs of decay.

"Another interesting monument has been well preserved, after running a great danger of being destroyed. I mean the Municipal Palace of Treviso. A Commission, of which the Marquis Pietro Selvatico was president and the architect Malvezzi secretary, had been appointed to consider what could be done to it in its dilapidated condition. They decided to demolish it, and build a new one in its place, and were preparing to carry out their resolution. The Professor of Architecture, the Chevalier Boito, had already prepared a design for the new palace, when some courageous persons made themselves the interpreters of the public opinion, and protested through the press against the act of vandalism, and the palace was preserved, restored carefully, and now stands as a fine specimen of art of its kind. These gentlemen are lovers of art and of the Italian artistic monuments, but were deterred by the apparent difficulties that the restoration offered, and thought it would be preferable to avoid them. Now they are glad themselves that their decision was altered.

"Undoubtedly the Austrian Government intended to do their best for S. Marco, and Signor Meduna, charged with the restorations by that Government, is a very distinguished architect, but, unfortunately, he was imbued with the old maxims, and acted as almost always those act who enjoy a great reputation in their art or profession. He wanted to show his own skill. For restorations I should always prefer a modest but conscientious architect or engineer, who, not feeling himself to be the equal of the great ancient master, would hold in veneration all that is antique.

"Another instance of the prevailing mania for renewal where preservation was quite possible is to be seen in the mosaics, which very little work would have kept and preserved as they were, but which, on the contrary, were destroyed for the mere object of replacing the old by the new. For this purpose a contract was drawn up with the English Society for Mosaics in Venice, which is to continue till 1883-4. In that contract it is stated that its object is to encourage the manufactory of the Society, and for the benefit of the church itself, to which accrue 20,000 Italian lire. Another curious instance is the church of S. Giovanni e S. Paolo. Signor Torelli, being the Prefetto of Venice, was informed that that church was in a decaying state. Instead of directing that the walls should be strengthened, he, following some curious advice, gave an order for stained windows to the manufactory of Bertini, of Milan, and spent on this 20,000 to 30,000 Italian lire, that would have been much more usefully applied in works of masonry. What those stained windows are, they are there to tell themselves.

"Still no one will deny that Senator Torelli is a true gentleman, a sincere lover of the fine arts, and greatly interested in the preservation of the national monuments.

"But that system of wholesale innovation begun under the Austrians was continued till lately, and applied to other monuments in Venice; and without mentioning what has been done to the front of the Palace of the Doge, and what had been proposed to be done for its internal redecoration, I will limit myself to the church of S. Marco. Well, this edifice, as all the ecclesiastic edifices, was under the jurisdiction of the Minister of Grace and Justice and Ecclesiastical Matters. The galleries and other artistic monuments were under the jurisdiction of the Minister of Public Instruction. In this latter department there is a branch entrusted to men connected with art and artistic pursuits. In that of Grace and Justice there is not such a branch or such a staff. Therefore, as those Ministers found the work already begun by the Austrians going on, and hearing no voice raised against it, they allowed it to be continued, thinking that all was right and the best that could be done. This arrangement, however, was altered some time ago, and S. Marco and the other churches, and indeed all places where are objects of art were placed under the Ministry of Public Instruction, and before the English meetings and agitation had taken place that Minister had given orders for the suspension of those restorations, and appointed a Commission to study the subject and report upon it. It was, therefore, inconsistent with truth what some one has stated, that the Austrians had respected and left S. Marco untouched, and the Italian Government had begun to deface that monument and intended to deface it completely. I have now told you what is the real state of the matter, and you can rely on the truth of what I have stated, and make of it any use you think fit. Believe me, my dear friend, yours, &c. ***"

As the contents of this letter, coming from an authoritative source, show that the Italians themselves are not unmindful of the importance of their ancient artistic monuments, and have already adopted measures for their better preservation in future, and as I trust they may also serve to allay the fears conceived by the English lovers of art, I shall feel obliged if you will make it known through your widely read paper.

V. DE TIVOLI.

OBITUARY.

THE severity of the winter has caused a most unusual number of deaths among artists. We are forced, therefore, to print a number of brief notices this week.

Aged eighty-five years, the well-known and popular water-colour painter, Mr. Henry Warren, died at South Kensington on the 18th

inst. He began his professional studies as a sculptor in the *atelier* of Nollekens, with, it is said, J. Gibson and J. Bonomi as fellow-pupils. He became a student of the Royal Academy in 1818, and, abandoning sculpture, painted for some time in oil. His first contribution to the Academy Exhibition was characteristically named 'Love among the Roses,' 1823; his second was a landscape. Not long after this he devoted himself to water-colour painting, and in 1835 became a member of the New Society of Painters in Water Colours, which had been formed in the previous year. Before long he was chosen president of this body, and held that post for many years, after which until his death he remained honorary president. Mr. Warren's art is too well known to need comments of ours; he wrote several books, including 'Hints upon Hints, or Strokes upon Copper and Canvas,' 1833; 'A Drawing Book,' 'A Text-Book for Art Students,' 'A Treatise on Figure Drawing,' 'Artistic Anatomy of the Human Figure.' With Mr. Owen Jones he illustrated 'A Winter's Tale'; he contributed designs to editions of 'Lockhart's Spanish Ballads,' 'Pastoral Poems,' by W. Wordsworth, 1860, and 'Paradise and the Peri,' by T. Moore, 1860.

The death of Mr. George Edwards Hering, landscape painter, occurred on the 18th inst.; his age was seventy-four years. The younger son of a well-known bookbinder, he was born in London and educated there; originally employed in a banking house, at a comparatively early age he turned from that occupation to painting, which he studied in Bavaria and Italy. He lived in both those countries for considerable periods. He first exhibited in London at the Royal Academy, in 1836, 'Ruins of the Palace of the Cæsars, Rome,' and in the next year 'Venice.' He contributed to the British Institution, in 1838, 'A View of St. Gregorio, Venice,' which was probably the 'Venice' of the year before at the Academy, and 'Ponte della Giudecca, Venice.' After these came 'Lago Maggiore,' at the latter gallery, followed by frequent contributions to both these exhibitions, which were chiefly Italian, Swiss, Scottish, and English views. According to the practice of the artists of his day, he issued several illustrated books, or rather volumes of sketches, including 'Sketches on the Danube, in Hungary, Transylvania,' 1838; 'Mountains and Lakes of Switzerland, the Tyrol, and Italy,' coloured lithographs, 1847. He illustrated Paget's 'Travels in Hungary.'

It is our duty to record the death, on the 18th inst., of Mr. George Raphael Ward, a painter and engraver, son of the late James Ward, R.A., and father of Mrs. E. M. Ward. The deceased had attained the age of eighty-one years; his father lived ten years longer, and died twenty years ago. James Ward appears to have been his son's instructor in both the arts he practised. In due time G. R. Ward became a student in the Royal Academy, where he gained a medal; later he was frequently employed in producing miniature copies of Sir Thomas Lawrence's portraits, in doing which he attained considerable skill. After the death of Lawrence, Mr. Ward returned to the practice of engraving, and while he continued an active member of the profession produced many plates, chiefly portraits of living persons of note.

We regret to record the death, on the 19th inst., of Mr. Dominic Colnaghi, the son of Mr. Paul Colnaghi, who, like himself, died at the age of ninety-one. Nearly a century ago Mr. Paul Colnaghi, with MM. Sala and Molteni, established the well-known fine-art business in Cockspur Street, which, during the last quarter of the eighteenth century, was the resort of *cognoscenti* and others interested in pictures and prints. In due time the son succeeded to the business and reputation of the father, and the house remained famous for the publication of good engravings and its rare and valuable stock.

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Mr. Dominic Colnaghi was distinguished by extensive knowledge of prints and pictures, by unflinching courtesy in imparting this knowledge, and an abundance of personal anecdote which enabled him to gather.

The French papers record the death of Count Étienne de Cardaillac, Member of the Académie des Beaux-Arts, formerly director of civil buildings, and thus associated with many of the more important works of the Third Empire, including the construction of the Nouvel Opéra and the Ministry of War. He was in his sixtieth year, and succumbed to a pulmonary attack, brought on by the severity of the weather. M. Bosc, a French sculptor of note, author of works in the Church of St. Bausille, and of the statues of Jean Rahoul and the Emperor Antoninus, has died at Paris, aged fifty-one years. The Düsseldorf painter of religious pictures, Herr Franz Ittenbach, is dead.

From Munich is announced the death of F. C. Nilson, an historical painter of the school of Kaulbach.

The death of M. "Jacob," or Jacques Albert Michel Jacobs, a landscape painter of national celebrity, born at and long resident in Antwerp, and at one time a professor in the Academy of that city, is recorded as having occurred on the 9th instant. He was born in 1812, and was but little known out of his native country. His only important works abroad are in the Munich Gallery, the 'Shipwreck of the Floridan' and 'View of Constantinople'; at Berlin is a marine view called 'The Grecian Archipelago.' He was a pupil of M. F. de Brackeleer, of Antwerp, and an Officer of the Order of Léopold.

Fine-Art Gossip.

SIR F. LEIGHTON will contribute to the next Royal Academy (summer) Exhibition six or seven idyllic and poetic pictures and studies of the class which he illustrated last summer in the same galleries. A similar example will possibly appear at the Grosvenor Gallery (summer) Exhibition.

WEATHER permitting, Sir F. Leighton expects in about three weeks to finish the large and elaborate mural picture which we have already described as occupying one of the large lunettes at the north end of the South Court of the South Kensington Museum.

MR. RUSKIN, in his notes on Prout's Venetian drawings, stated his intention of expressing his views with regard to the proposed renovation of St. Mark's, Venice. This promise will shortly be fulfilled by the exhibition, in the rooms of the Society of Painters in Water Colours, of a set of photographs completely illustrative of the question in debate, and accompanied by Mr. Ruskin's notes. These photographs will show the restored as well as the unrestored parts of St. Mark's; and one of them, representing a portion of the church of S. Giacomo di Rialto, dating from the ninth century, will be specially interesting as evidence of the durability of early Venetian masonry. This collection will, we believe, be at the gallery in a few days.

MR. T. O. BARLOW has finished the large plate which has occupied him for some time, an engraving from Mr. Millais's 'Effie Deans.' The same engraver has made considerable progress with a plate after Mr. Millais's portrait of Mr. Gladstone; and he is about to reproduce this painter's portrait of Mrs. Langry.

THE new publication of the Etching Club, comprising additional works by the artists who, for many years past, have produced some of the finest etchings of the English school, most of them painters who have kept alive the reputation of that branch of art, will be issued very shortly. This portfolio contains etchings by Messrs. Hook, W. H. Hunt, Millais, S. Palmer, R. Redgrave, and others. We look with unusual interest for this work on account of the long time which has

elapsed since the last folio appeared. The subjects of the folio to follow the forthcoming one will be very welcome, being portraits of all the members of the Club, by themselves, severally.

A NEW A.R.A. will be elected in January next.

MR. S. COUSINS has resigned his Royal Academician and entered the class of Retired Royal Academicians.

THE attractions of the forthcoming Grosvenor Gallery Exhibition, to be opened, as usual, on the 1st proximo, will comprise modern masters' drawings or studies made for pictures and for practice by some of the more eminent painters and sculptors of the English school. Among the contributors are the President of the Royal Academy, Messrs. E. B. Jones, Millais, Poynter, W. B. Richmond, F. Sandys, G. F. Watts, and others.

MR. E. M. BARRY'S lectures on architecture to the students of the Royal Academy will be begun in the Theatre, Burlington House, on Thursday, the 8th proximo, at eight o'clock, and continued on five succeeding Thursdays. Students of other societies and from private offices may obtain tickets for admission to these lectures by applying to the Professor of Architecture at the Royal Academy.

MESSRS. COLNAGHI & Co. will shortly publish a new print from a poetical subject by the P.R.A.

By the death of Mrs. Elizabeth Barnett (which occurred on the 14th inst. at Chester Terrace, Regent's Park), the Trustees or Governors of Harrow School will obtain (under the will of her late husband, Richard Clemson Barnett, Esq.) marble busts of Lord Byron, by Bailey, of Seneca, and of Homer. To the National Gallery are bequeathed 'A White Horse,' by Albert Cuyp; 'A Calm at Sea,' by Van der Capelle; 'A Landscape,' by Jacob Ruysdael; 'Interior of a Church,' by Steenwyck; and any other pictures that may be selected from Mr. Barnett's collection by the Trustees of that institution. Finally, to the British Museum is offered a Greek bronze head of Socrates. Mr. Barnett died in May, 1858, but his widow was entitled to retain the above objects during her life.

MESSRS. CHRISTIE, MANSON & WOODS sold, on Saturday last, the under-mentioned among other pictures: Sir E. Landseer, 'The Dog "Blaise,"' 1781. T. Webster, 'The Soldier's Return,' 1181. E. Verboeckhoven, 'Sheep Reposing,' 2041.

A LEARNED Correspondent writes:—"You have told us that Mr. Reid has prepared, and that Messrs. Trübner & Co. are about to publish, analyses of the catalogues of the Incorporated Society's, the Free Society's, and the Royal Academy's exhibitions, and I agree with you that such a work will be simply invaluable. May I express my surprise that the accomplished Keeper of the Prints has not added to the wealth of his materials those hardly less valuable details which may be found in the catalogues of the exhibitions of ancient and modern pictures formed by the Directors of the British Institution? The water-colour painters' galleries afford opportunities for a separate publication."

MR. A. W. FRANKS is engaged in arranging the collection of ancient British cinerary urns, more than two hundred in number, excavated from nearly two hundred tumuli by the Rev. Canon W. Greenwell, and lately given by him to the British Museum. These relics have been illustrated in Canon Greenwell's 'British Barrows.'

THEY are planting trees on the north side of the enclosure of Trafalgar Square, facing the National Gallery.

THE *Figaro* contains a letter from M. Boyer de Ste. Suzanne, stating that during the excavations for a gasholder at Monaco a valuable treasure of antique goldsmiths' work has been found.

The relics consist of three large golden bracelets of the form called *porte-bonheur*; three gold bracelets, engraved with figures in relief; two more bracelets of gold; a bracelet of an oval form (*à charnières d'or*); a diadem of gold, *estampé*, with figures in relief; an imbedded medal of Gallienus; eight very rare Roman medals of gold; a bust of Gallienus in gold *repoussé*, five centimètres high. The writer believes that all these objects are Roman, of the third century, and that they were probably the decorations and honorary distinctions of a tribune of a legion of the time of Probus.

MUSIC

MR. DANNEBERG has to announce MUSIC, at 12, Orme Square, W., on THURSDAY EVENINGS, January 15th, 20th, February 12th and 19th. Violins, Mr. Henry Holmes, Herr Kunner, and Herr Ludwig; Viola, Herr Carl Jung; Violoncello, M. Lasserre and Herr Daubert; Pianoforte, Mr. Dannebergh. Vocalists, Miss Anna Williams, Miss Annie Butterworth, and Mr. Bernard Lane.—Subscription, One Guinea. For particulars apply to Mr. E. Dannebergh, at the above address.

NEW MUSICAL PUBLICATIONS.

A VERY large proportion of the new music which daily issues from the press is of so slight and ephemeral an interest as not to require notice in this journal. It may, indeed, be said that many of the ballads and pianoforte pieces which see the light are of no musical value whatever. A mere catalogue of the names of the pieces which are now lying before us awaiting review would fill more than a column of this paper, and would be of no use whatever to our readers. We can, therefore, only notice such as possess some special claim upon our attention.

Foremost among these comes a new edition, by Messrs. Ashdown & Parry, of Stephen Heller's 'Pianoforte Studies.' It would be a waste of space to eulogize at any length music so widely and deservedly popular as this collection. Heller's 'Études,' unlike the majority of such pieces, are not merely, nor even primarily, technical studies; they are designed rather to cultivate the feeling for rhythm and to develop the power of expressive playing. The large majority of them are charming little musical poems, worthy to compare with Mendelssohn's 'Lieder ohne Worte' or Schumann's 'Album für die Jugend.' The present edition, which has been completed by the addition of two sets of studies (Op. 125 and 138) to those contained in former collections, has been arranged in order of difficulty by Mr. Lindsay Sloper. The editor's task was by no means an easy one, because that which one pupil will find difficult may be comparatively easy to another who is at the same stage of progress. Mr. Sloper has, on the whole, satisfactorily met the difficulty, and it will be open to any teacher to vary the order of the studies, should he desire it, according to the ability of the learner. The original editions, as grouped by the composer himself, are still on sale for those who prefer them.

The 'Raff Album,' Vol. I. (Enoch & Sons), is a very excellent collection of some of the smaller pianoforte pieces of Joachim Raff. It would be indeed strange if so voluminous a writer, and one of so great natural ability, did not produce much that was of real worth; and, in fact, side by side with a great deal which is laboured or commonplace, many pieces are to be found among this composer's pianoforte works which, if hardly gems of the first water, may at least be called jewels. As a melodist Raff inclines to the diatonic rather than the chromatic style; hence his music, though sometimes trivial, is mostly readily appreciable at a first hearing. He has, moreover, a thorough understanding of the technique of the piano, and his passage-writing is always effective, though sometimes rather difficult. The present volume, which is edited by Herr Adolph Schloesser, shows the composer at his best, because nearly all the pieces contained in it are short, and Raff's besetting sin, diffuseness, is but seldom apparent in them. We have in all nine pieces,—a Barcar-

rolle in c, elegant, but not very original, a charming little Nocturne in a flat, the stately Minuet from the Suite in e minor, Op. 72, a transcription by the editor of the popular Cavatina for the Violin in d, and a Bolero in e flat, the first part of which is very characteristic, but which suffers in effect from a commonplace episode in a flat. We next find a brilliant Valse in c major, more difficult than some of the preceding numbers, a Gavotte in a minor, with a very ingenious Musette, a Berceuse, for which we do not much care, and lastly, a Ländler, which is one of the best numbers in the book. The whole volume will be found acceptable by fairly advanced players.

Mr. Franklin Taylor's 'Pianoforte Tutor' (Enoch & Sons) is a worthy companion to the same author's 'Pianoforte Primer,' published some few years ago by Messrs. Macmillan. It is long since we have met with any instruction book more completely satisfactory. Clearness and thoroughness are the chief features of Mr. Taylor's work, and within the compass of sixty-four pages we find everything that can be reasonably looked for in an elementary work. The exercises and melodies are well chosen and carefully fingered; and the book may be warmly recommended to teachers.

Four new pieces by Mr. Sydney Smith, 'Cantilena,' 'Choeur de Chasse,' 'Grand Polonaise,' and 'Fantasia on Lohengrin' (Ashdown & Parry), may be recommended as good teaching pieces of their kind, though Mr. Smith ought to know better than to begin his 'Lohengrin' Fantasia in a, and finish it in b flat. A 'Bourrée,' 'Passepied,' and 'Gigue' by Edwin M. Lott (same publishers) are not bad imitations of the antique style, and are of very moderate difficulty.

A collection of 'Twelve Gaelic Songs,' with English and Gaelic words, Translations and Notes by Thomas Pattison, Pianoforte Accompaniments' by Margaret Campbell Pattison (Swan & Co.), will interest lovers of national melodies. Some of the songs are of real beauty, possessing that wild charm which we are accustomed to associate with the music of the North; and the accompaniments, though occasionally susceptible of improvement, are simple and appropriate.

'The Young Vocalist,' a collection of Twelve Songs for Children, selected and partly composed by Mr. Mounsey Bartholomew (Griffith & Farran) is a new and cheaper edition of a work which from the preface appears to have been published in 1867. Among the composers of the songs are Mozart, Weber, Spohr, and Mendelssohn, besides other less familiar writers. The idea of the work is as good as its execution, the music selected being simple and melodious, and perfectly suited to the capacities of those for whom it is intended. We would suggest that if the book be reprinted it would be well to alter the places of some of the marks for breathing, and to put them at the end of the bars instead of at the beginning, as they appear in several numbers.

'The Parochial Chant Book,' by Alexander S. Cooper (Weekes & Co.), is a collection of more than three hundred chants, single and double, arranged for the canticles and for the daily psalms throughout the month. In addition to many standard and well-known compositions, a considerable number have been composed expressly for this work; and though not all of equal merit, many of the new chants are likely to become popular favourites. The volume is a companion to the editor's 'Parochial Psalter.'

ROYAL ACADEMY OF MUSIC.

THE orchestral concert usually held at the conclusion of the autumn term took place last Saturday evening at St. James's Hall. It was natural, under existing circumstances, that the programme should be so framed as to set forth the claims of the Academy as a national institu-

tion in the strongest light; and it must be added that the measure of ability displayed by the students was decidedly above the average. The new compositions brought forward were two in number—an Overture in c minor, by Mr. Charlton T. Speer, and a Scena for soprano voice by Mr. Arthur G. Thomas. The overture is a very vigorous piece, an effective contrast being gained by the diverse nature of the two principal subjects; the first being agitated and fiery, the second flowing and melodious. The *coda* is also exceedingly effective. But the fault of the composition lies in the orchestration, which is lacking in fullness and body. Mr. Thomas's piece is of a superior order. The subject is 'Hero and Leander,' the words being by the late George Macfarren. Mr. Thomas has observed the customary form of a *scena*, at least in its salient points, but he has avoided conventionality in the details. The interest is not absorbed in the voice part, for the accompaniments are charmingly written, and the scoring shows great taste, with perhaps a leaning towards the French style. To this piece was awarded the Lucas prize medal at the last competition. Miss Ambler interpreted it on Saturday in a praiseworthy manner. Of the pianists who appeared Miss Jessie Percival showed the greatest breadth of style and command over the keyboard in the first movement of Beethoven's Concerto in e flat, while Miss Edith Goldsbro' displayed much delicacy and a sympathetic touch in Chopin's Polonaise in e flat, Op. 22. The *andante* and *finale* from Mendelssohn's Violin Concerto were admirably rendered by Mr. Sutton, Professors' Scholar. His intonation throughout was unerring, and he only needs a more powerful tone and greater command of expression in *cantabile* phrases to become a player of the first rank. Miss Marian M'Kenzie, a promising mezzo-soprano, and Mr. W. H. Brereton, a baritone, whose voice already shows the effect of considerable cultivation, both justified their position in the programme. It was, perhaps, a mistake to occupy half of the concert with a work so thoroughly familiar as Mendelssohn's 'Lobgesang.' The most advisable course would have been to devote the entire programme to the compositions and performances of the most advanced students of the Academy; or, failing this, the revival of some neglected masterpiece by one of the older composers. It only remains to state that a chorus of one hundred and thirty-six and an orchestra of sixty-three took part in the performance of Mendelssohn's work, and that the solos were taken by Miss Amy Aylward, Miss Constance Wyld, and Mr. B. Davies.

A decision of the highest moment has just been arrived at by the authorities of the Royal Academy. At an extraordinary meeting of the Directors, held on the 13th inst., the question contained in the letter of H.R.H. Prince Christian of May 28th was again discussed, viz., "Whether the Royal Academy are willing to surrender their present charter, and accept a new charter in the form of the enclosed draft, if my committee are prepared to satisfy the Royal Academy, on or before the 1st of May, 1881, that an annual sum of at least 3,000*l.* will be made available for the above purpose." Eventually a resolution was passed in the following terms,—"That as a very large number of the members of the body politic and corporate of the Royal Academy of Music are not willing to surrender their present charter, the directors feel compelled to decline most respectfully the proposition contained in the letter of H.R.H. Prince Christian of May 28th last; at the same time they would gladly welcome any aid that could be given to the Royal Academy which would enlarge its operations and advance the art of music in this country."

It is understood that a very large majority alike of the professors, the committee of management, and the directors are averse to any change by which the management of the institution would be handed over to a body con-

sisting wholly or partly of amateurs. They base their objections on the fact that the Academy, as at present constituted, enjoys a large and increasing measure of public favour, and that any necessity for a fundamental alteration in its system is not at present apparent.

CONCERTS.

MADAME SAINTON-DOLBY is not less successful as a mistress of the art of voice-training than she was as a vocalist in former years. At a concert given by the pupils of her Vocal Academy on Thursday week at the Steinway Hall, several youthful singers appeared, of whom the most sanguine expectations may be formed. Madame Mary Cummings has already assumed a position in the concert-room, and has appeared several times in opera at Her Majesty's Theatre, winning success by her vocal efforts. Miss Damian, another contralto, shows even greater promise. Her voice is rich and sympathetic, and her singing of Handel's air, "Up the dreadful steep ascending," was remarkable for fluent delivery and excellent expression. Miss Woodhatch, Mrs. Whyte, and Miss Arthur also evinced promise of more than average ability. A noticeable point with all the students was their admirable method of voice production, a portion of the art of vocalization on which too much stress cannot be laid. The vocal selections at Madame Dolby's concert were agreeably diversified by the pianoforte and violin playing of Miss Margaret Gyde and Mr. William Sutton, of the Royal Academy of Music.

A mere record of the performance of Mr. Prout's dramatic cantata 'Hereward,' by the Borough of Hackney Choral Association, at the Crystal Palace on Saturday last, is all that can be given in these columns. Of the principal singers who took part in the work, Miss Anna Williams, Miss Marian Williams, and Mr. Frederic King were irreproachable. Mr. Harper Kearton sang with excellent taste and expression, and only needed more declamatory power to render the fullest justice to the music. Madame Frances Brooke was announced, but being absent in consequence of illness the mezzo-soprano parts were sustained very creditably by Miss Rose Dafforne, a member of the choir.

Mozart's Clarinet Quintet and the first set of Brahms's Liebeslieder Walzer were the concerted works performed at Saturday's Popular Concert. Madame Norman-Néruda introduced her favourite sonata for violin by Rüst, and Madlle. Janotha played Beethoven's Sonata in e flat, Op. 27, No. 2. Mr. Lazarus sustained the clarinet part in the quintet. The pianists in the Brahms waltzes were Miss Emma Barnett and Mr. Zerbini, and the vocalists Mdles. Friedländer and Armin, Messrs. Shakespeare and Ward.

On Monday the programme included Schumann's Quartet in a minor, Op. 41, No. 1; Haydn's Quartet in d minor, Op. 76, No. 2; Chopin's Ballade in c minor; and Beethoven's Romance in f for violin. Madame Norman-Néruda was again the leader, Mdle. Janotha the pianist, and Mr. Frederic King the vocalist. The concerts will be resumed on Monday, January 5th.

Handel's 'Messiah' was performed by the Sacred Harmonic Society on Friday week, and by the Albert Hall Choral Society on Friday (Boxing Day). The soloists at Exeter Hall were Miss Anna Williams, Madame Enriquez, Mr. Vernon Rigby, and Mr. Lewis Thomas; and at the Albert Hall Mrs. Osgood, Madame Enriquez, Mr. Barton M'Guckin, and Mr. Thurley Beale.

Musical Gossip.

ENCOURAGED by the success that has attended our Dramatic "Week," we intend with the new year to commence giving a general critique of the principal musical events of each week, devoting our attention on each occasion to the artistic merits of the music and its executants, and ignoring minor details, which those who

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MR. EDWARD DANNREUTHER announces a further series of musical evenings at 12, Orme Square, to take place on Thursdays, January 15th, 29th, February 12th and 26th. The list of works to be performed is in the highest degree interesting. It includes as novelties the Sonata in c, for piano and violin, by Brahms, Op. 78; a Quartet, in c minor, by Raff; Quintets in f minor and b flat, for piano and strings, by G. Sgambati, Op. 4 and 5; a piece for Piano, Violin, and Violoncello, by T. Kirchner, Op. 15; and two new works by Mr. Hubert Parry, namely, a Quartet in g and a Sonata in a for piano and violoncello.

A GRAND musical festival is to be held at Rome, next Easter, in aid of the funds for erecting a monument to Palestrina. Verdi, Ponchielli, Marchetti, Bazzini, Pedrotti, Gambotti, and Rossi, of Italian composers, Thomas and Gounod, of French, Wagner and Liszt, of Germans, have been invited to compose pieces for the occasion. Verdi has promised a composition.

HERR ÉDOUARD LASSEN having decided to decline the place which was offered him, of successor to Dr. Hans von Bülow as conductor of the opera at Hanover, the post has been provisionally accepted by Herr Ernst Frank.

MADAME ERARD has just presented to the Mozarteum at Salzburg a ring which was given by the Empress Maria Theresa to Mozart in 1782. Madame Erard received the ring from its previous possessor, Madame Spontini.

HERR JOACHIM will commence a concert tour early in January, visiting Nice, Genoa, Turin, Milan, Venice, Trieste, Gratz, Vienna, Pesth, Brinn, Prague, and other important towns. He will be accompanied in January by the pianist Henry Bonawitz, and in February by Johannes Brahms.

At the first concert for this season of the Leipzig Bach-Verein, under the direction of Herr von Herzogenberg, three fine cantatas by the old master, 'Ihr werdet weinen,' 'Herr, deine Augen,' and 'Gott der Herr ist Sonn und Schild,' were brought forward.

THE Rheinische Sangverein offers a prize of 1,500 marks (75l.) for the best composition with German words of a large work for male voice chorus and orchestra.

Two charming and too much neglected operas by Auber, 'Le Maçon' and 'La Part du Diable,' are at present in rehearsal at the Opéra Comique, Paris.

DRAMA

LYCEUM.—'MERCHANT OF VENICE.'
Every Evening at 8 o'clock until further notice.
REVUE, MR. IRVING, PORTIA, MISS ELLEN TERRY.
MORNING PERFORMANCES every Saturday, at 2 o'clock, until further notice.
Box Office open Ten to Five, where seats can be booked six weeks in advance.

Arabella Stuart.—The Heir of Linne.—Tasso.
Plays by Ross Neil. (Ellis & White.)

MANY circumstances contributed to secure for Mr. Ross Neil's early volumes of plays a favourable reception. So few modern plays are at once capable of dramatic exposition and entitled to rank as literature that a pleasant surprise attends the discovery of works which fulfil both conditions. A young writer, moreover, who sticks to accepted models, and is careful not to offend even when he fails to please, has a better chance of a hearing than one who, under the influence of a more abundant inspiration, departs from those practices of his predecessors which dunces have exalted into canons and

disturbs the repose of those—and they are more numerous than is sometimes supposed—who wish to rest at the point they have reached, and who regard innovation as injury. We are all of us, not unnaturally perhaps, afraid of genius. Excessive culture and excessive formalism go with us hand in hand, and we resent the appearance of a book which, instead of presenting itself quietly, comes upon us like an explosion, just as we should resent such behaviour in a man seeking our acquaintance. A sober style in a book is like a well-made coat, and if it is not exactly in itself an introduction, it justifies a man accepting us for the purpose of making an inquiry. A writer who, like Lovell Beddoes, brings us a tragedy called 'Death's Jest-Book, or the Fool's Tragedy,' inspires us from the first with uneasiness. Neither name is without a suggestion of irreverence; the first line of the book justifies the suspicions aroused by the title; the whole is uncomfortable, new, unanny. The public accordingly turns its back upon the drama and its writer; and since the latter has not the heart to go on knocking until the world is forced to listen, and is at length

wrought
To sympathy with hopes and fears it heeded not,
the volume lies only on the shelves of the few, to be taken down with especial reverence, and to open of itself, very probably, at the delicious dirge commencing:—

If thou wilt ease thine heart
Of love and all its smart,
Then sleep, dear, sleep;
Aid not a sorrow
Hang any tear on your eyelashes;
Lie still and deep,
Sad soul, until the sea-wave washes
The rim o' the sun to-morrow
In eastern sky.

To the class of mind that writes thus, and that commences a play with a sentence like "Am I a man of gingerbread, that you should mould me to your liking?" the mind of Mr. Ross Neil is the exact antipodes. Quite faultlessly he commences his present volume with a dialogue between the Countess of Shrewsbury and the Earl of Salisbury. The time is the reign of James I., and the subject of the play Arabella Stuart:—

LADY SH. I fear my lord of Salisbury will chide My boldness that hath dared to call him forth From the revels that he graces; yet I know He grudges less to leave the dance by night Than the council-board by day.

SAL. 'Tis true my minutes Are seldom mine. Since for brief space they are, I pray you to command them and to say What I may do to serve you.

LADY SH. O my lord, You know without my telling, &c.

Steadily on through page after page of excellent verse progresses the story. At times, though not often, it rises above the level indicated, as when, in the same conversation from which we have quoted, claiming pity for her niece Arabella Stuart, whose name has been used in connexion with a plot, Lady Shrewsbury says:—

Was't fault of hers That knaves and madmen, playing at a plot, Dared take her name in their irreverent mouths? No more than Heaven's fault when Heaven is called To hear a perjured oath.

Below the level previously indicated he never descends. Now the last quotation we have supplied is excellent. It is fluent in versification, dramatic, appropriate, and it enshrines a thought worthy

of the great dramatists. None the less the reader cannot help wishing that Mr. Neil's ear would tell him that in shortening the word "irreverent," by eliding, as he does, a syllable, he detracts from the music and deprives the reader of a delightful variation he would gain in slightly leaning upon the very syllable cut out as redundant. So, again, though there is no imitation, conscious, probably, or unconscious, we feel, while admiring the image, an irresistible desire to turn again to Webster's 'The White Devil' and read a similar vindication by Vittoria Corombona:—

Condemn you me for that the duke did love me?
So may you blame some fair and crystal river
For that some melancholic distracted man
Hath drown'd himself in't.

As Mr. Neil's latest plays are quite equal to their predecessors, and deserve all the good things that have been said of them, it is unreasonable, perhaps, to complain because they are no better. Nothing is more natural than that a man who has received such encouragement as has been afforded Mr. Neil should continue to produce. We wish, however, he would strike out a new line. His 'Elfinella' was something of an experiment; but the present plays are mere repetitions of those which have gone before. Like the pictures of sunsets supplied by the late Mr. Danby, they are scarcely distinguishable one from another. For fault-finding there is little room. In 'The Heir of Linne,' indeed, Mr. Neil makes a nobleman of a time which cannot be later than the Stuarts, and is assumably much earlier, talk the artistic cant of to-day. When he looks around him on the park of his host, the Heir of Linne, Lord Fitzwater breaks out in rapture:—

A marvellous rare taste!
Do but look round us; where will you see else
A park like this? such groups of trunks, such
massings
Of light and shade in the foliage? And the house—
What lines! what symmetry of contrasted styles!
What depth! what breadth of meaning!

And again:—
Or since perchance you have a reverence
For what is old—and truly in that wall
There is much feeling—it might be restored
So that you would not know it.

In the clumsiness of this the great defect of Mr. Ross Neil, from the standpoint of the dramatist whose works are to be acted, is apparent. He lacks humour. He is at his best when he is serious and tender; when he tries to be light or jocose he fails. When he presents Arabella Stuart dying in the arms of her husband, or Tasso, also on his death-bed, contemplating the laurel crown sent him by the Pope, all is sincere in treatment and sustainedly excellent. There is idea even in making Tasso turn from the proud distinction, which, through no fault of his own, reaches him too late, to the woman, who, in consequence of his fault, comes to him too late, and play upon her name Laura:—

Sir, declare
Unto his Holiness my thanks, but say
I have already found my laurel crown,
And wear it on my heart. Love, nearer yet:
I am weak, and cannot clasp thee close enough—
Ay, on my heart—my laurel on my heart—
Here on my heart—'tis so. [Dies.

Scarcely less excellent is the dying address of Arabella Stuart. Everything, indeed, is excellent. We repeat a word of which we

are tired, because there is none other equally appropriate, and because excellence is the thing in the book that tires us. We have heard a profane story of a little girl, who, finding not wholly to her mind the description given her of heaven and its angel occupants, demanded, in the true spirit of the unregenerate, if there was no chance, if she were a good girl, a very good girl, of her being permitted to introduce one playmate from lower, in fact, the lowest, regions. Something of this distaste for uniform excellence is on us now. We wish accordingly to declare, in defiance of proverbial philosophy—what can have put that into our heads?—that we may have too much of a good thing, and that Mr. Neil's plays are good things of which we may have too much. Well acted they would probably attain just that *succès d'estime* which is the most depressing form of failure; for the purposes of reading they are agreeable enough; 'The Heir of Linne' is positively attractive reading, and if there were fewer books in the world—if, indeed, there were a dearth of subjects for study—we should encourage Mr. Neil to proceed. Now we feel disposed to say, like the nymph in the reply to the famous pastoral attributed to Marlowe:

If that the World and Love were young,
And truth in every shepherd's tongue,
These pretty pleasures might me move
To live with thee and be thy love.

THE WEEK.

ST. JAMES'S.—'The Falcon,' an Original Play, in One Act. By Alfred Tennyson, founded on the Story in the 'Decamerone' of Boccaccio.

OLYMPIC.—'Such a Good Man,' a New and Original Comedy-Drama in Three Acts. By Walter Besant and James Rice.

WHEN the essentially undramatic character of the story of Boccaccio on which Mr. Tennyson has founded his play of 'The Falcon' is taken into account, there is cause for surprise at the fact that it has been several times adapted for the stage. In England, so far as can be ascertained from existing records, no version earlier than that of the Laureate has found its way to the boards. In France, however, in which country the best-known stories of the 'Decamerone' are those popularized by La Fontaine, no less than four versions were produced in the course of the last century. The earliest in date was a one-act piece, entitled 'Le Faucon,' produced in 1719 at the Théâtre Français. The authorship of this belongs to Marie-Anne Barbier, a poetess of Orléans, a portion of whose dramatic fame, including that resting on the authorship of this piece, has been assigned to l'Abbé Pellegrin. Six years later 'Le Faucon; ou, les Oyes de Bocace,' a piece by Louis François Delisle de la Drévière, was given at the Italiens. This is extended into three acts, an old *fabliau* concerning a youth who mistook women for geese being blended with the novel of Boccaccio and the customary characters of Italian comedy in Paris, Arlequin, Pierrot, and Colombine being introduced. Sedaine also gave to the Italiens a new version in one act of the story of the Falcon, to which Monsigny supplied the music. This is an agreeable piece, with one or two especially dainty lyrics and *ariettes* in Sedaine's best manner. The hero of 'Le Faucon' of Sedaine was played by Clairval. Lastly, just before his

imprisonment on account of the political allusions in his comedy, 'La Chaste Suzanne,' Radet gave to the Vaudeville a one-act piece, also entitled 'Le Faucon.' A play entitled 'Le Faucon' is assigned in the Catalogue des Comédies of the Nouveau Théâtre Italien to Fuselier or Fuzelier, the well-known collaborator of Lesage in the pieces intended for the Théâtres de la Foire. This piece is, however, obviously the same we have ascribed to the Demoiselle Barbier.

No special interest or importance attaches to the information, since Mr. Tennyson has made no use of the works of his predecessors, and is assumably unfamiliar with them. Still, the works out of which such information can be dug are, in England, at least, difficult of access, and, as there is always some measure of curiosity concerning the use to which well-known fables have here been put, these facts, which can be found in no single authority, may be acceptable. The names and the more marked attributes assigned by Boccaccio to the two principal characters, Federigo degli Alberighi and Monna Giovanna, are preserved; the peasant's wife, who in the novel acts as companion to the lady, is replaced by an old woman, the foster-mother of the hero, and a species of squire and domestic is supplied in the person of her son. There is little departure from the Italian story. Federigo pays his court to his mistress, and shows her a chaplet she has worn and discarded, which has since been his companion in danger and almost in death. He sings to her a love-song of his own composition, and accompanies himself upon the "gittern," and in many ways lays siege to her heart. The sacrifice of the falcon completes her conquest, and in the very words Boccaccio puts in the mouth of the heroine she accepts his love, declaring that she "would rather have a man that stands in need of riches, than riches without the man" ("Io uoglio auanti huomo, che habbia bisogno di ricchezza, che ricchezza, che habbia bisogno d'huomo"). It is, of course, necessary for dramatic effect to make the surrender immediate instead of postponing it, as does Boccaccio, until after the death of the son in whose behalf Monna Giovanna has come to ask for the bird. The verse in which the story is told is good, nervous, and free from superfluous ornament, the best lines being those addressed at the outset by Federigo to his falcon. It is natural, and not very important, that the scene of the ruined cottage in which the action passes and the difficulties of Filippo in providing the required delicacies should suggest the kindred perplexities of Caleb Balderstone. It is regrettable that the pleadings of Elisabetta, the foster-mother of the hero, in favour of Federigo should at one point recall those of the widow Melnotte in the 'Lady of Lyons.' The reception of the piece was exactly what might have been expected, amounting to a *succès d'estime*. The setting of the piece is very attractive, and the whole representation has remarkable colour. There is little opportunity for the display of acting. Mr. and Mrs. Kendal look exceedingly well. It is perhaps hypercritical to say that an Italian lady, such as is Monna Giovanna, who, besides being one of the richest dames of Florence, is also *delle piu belle* and *delle piu leggiadre*, might receive homage as a matter with which she

was so familiar that it begot in her not the slightest feeling of a necessity for rebuke.

'Such a Good Man,' the new play of Messrs. Besant and Rice, has a vein of genuine comedy. Its central figure, Sir Jacob Escombe, is well conceived, and the contrast between this gilded, this badly gilded impostor, and John Gower, the mechanic and inventor, who is, in fact, all the other claims to be and is not, is ingenious. Though dramatic in idea, however, the work is not dramatic in shape. It lacks the breadth of painting necessary to stage effect, and its satire is too delicate. In the conduct of the story the authors fall into a mistake into which more than one previous dramatist has been betrayed, that of treating a model of an invention as a matter of importance, and regarding its destruction as arresting all chance of future benefit from the idea on which it is based. This is, of course, erroneous. A statue on which a man has spent years of labour may be destroyed, and with it may go the fruit of a past and the chance of a future life. But the loss of a model while the inventor lives, involves no more than the hours taken in putting it together and the trifling cost of the materials. Feeling this, Messrs. Besant and Rice have afflicted the inventor, after the burst of rage to which his destruction of his model is due, with a loss of memory, which prevents him from reconstructing it. Not very satisfactory is this device, and it is felt as such by the audience. A difficulty of this kind attends always plays which deal with machinery. When, in the famous story of Sir Isaac Newton, true or apocryphal, the dog upset the ink over a manuscript, the loss was in the series of problems, which would have to be worked out afresh, and not in the central idea, which probably remained fresh in the mind of the thinker. In spite of some clever characterization and some happy satire, 'Such a Good Man' fails to impress the audience. It is not easy to see what alterations are expedient to turn to practical account what in it is of dramatic value. Mr. Maclean presented clearly and distinctly the character of Sir Jacob Escombe, without, however, stamping on it any very strong individuality. That the man was a plausible impostor his words and actions explain. We fail, however, in Mr. Maclean's impersonation quite to see the reaction that makes him an impostor. The extent and limits of Mr. Maclean's art are, indeed, shown in this. He is an excellent actor while presenting externals, but he does not get beneath externals. Sir Jacob himself reminds us of Mercadet in the quickness of his intellectual grasp, and of Sir Giles Overreach in his profound and cynical contempt for every human emotion—for those, even, to a parade of which he owes his position. Further development of the character by author and actor might make of it a fine and an enduring stage type. Miss Fanny Josephs was delightful as the heroine. A rather extravagant but comic figure was amusingly presented by Mr. Righton. Mrs. Leigh, Mr. Macklin, and Mr. Beveridge were also concerned in the exposition. The actor last named played the inventor. His conception and his rendering were ingenious, but not quite satisfactory.

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